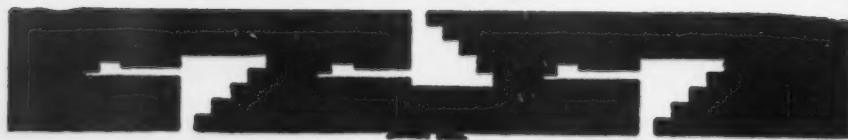


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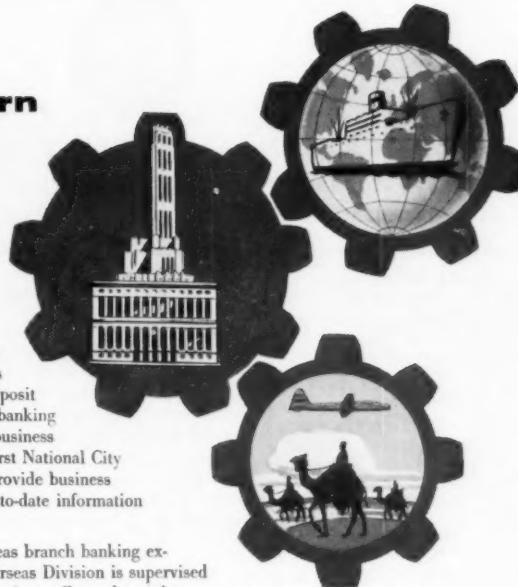


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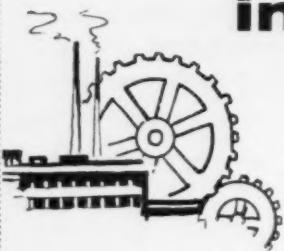
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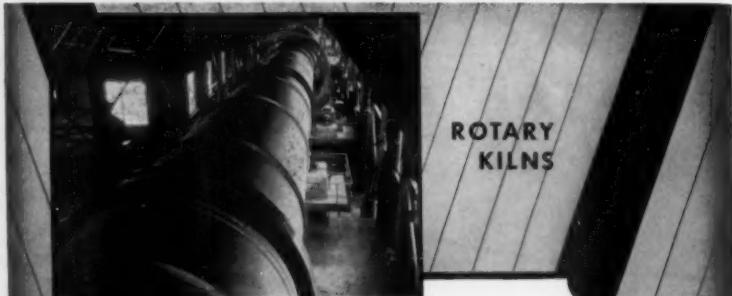
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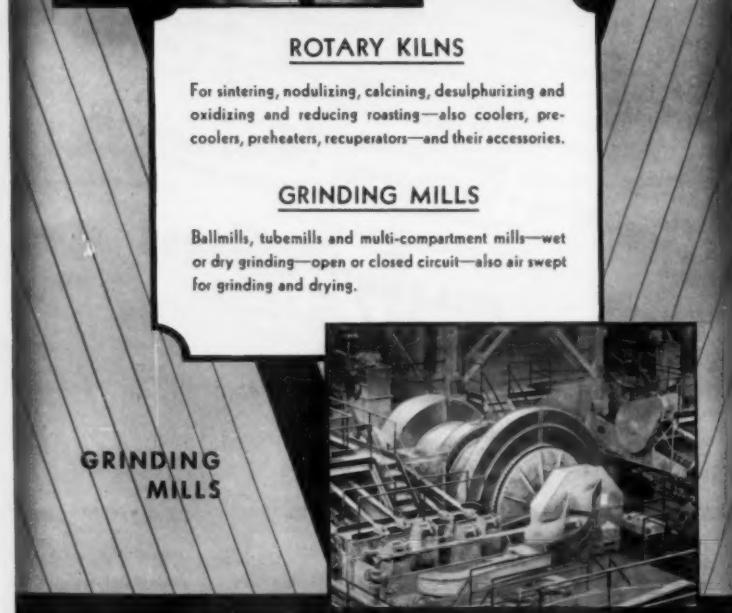
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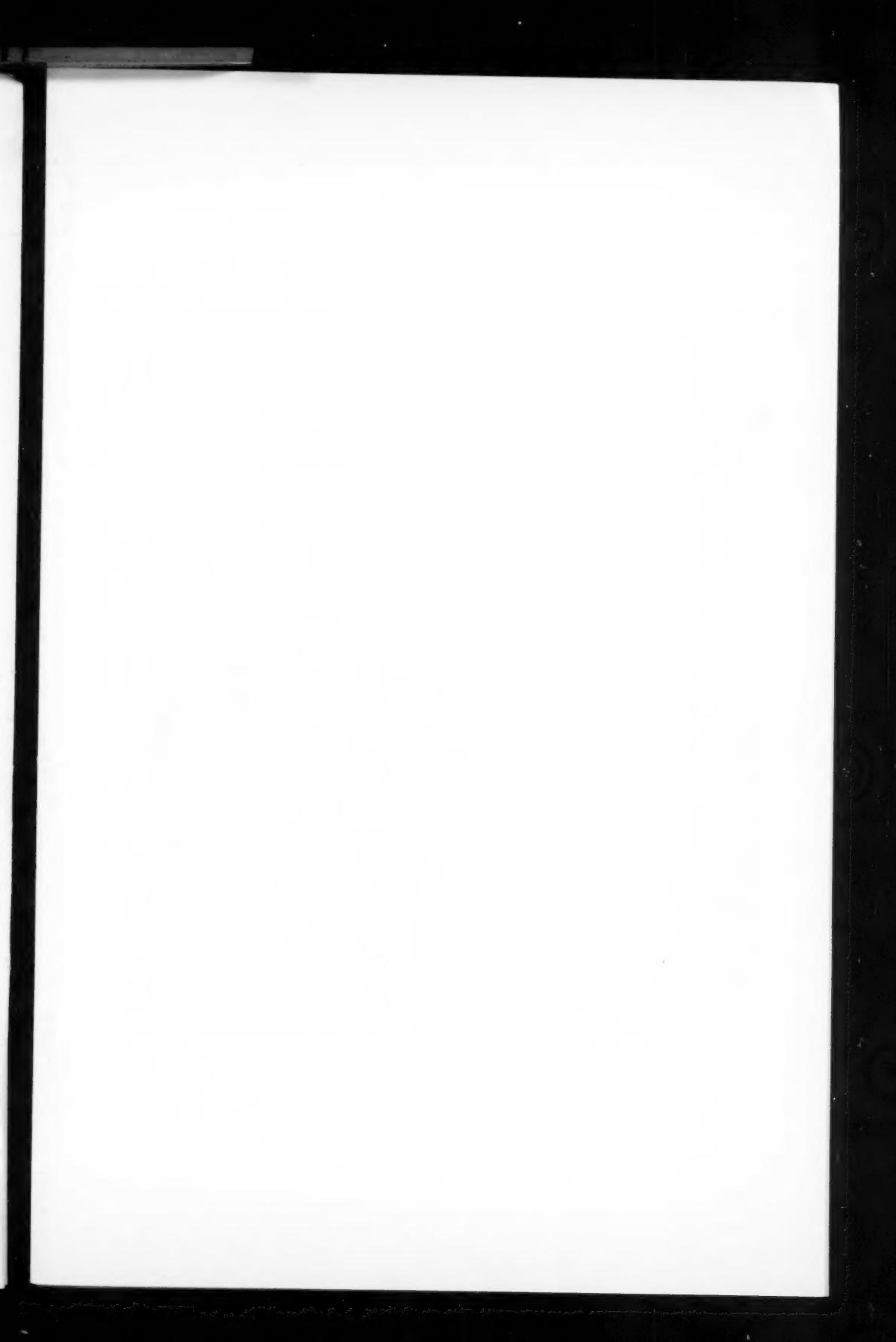
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THUNDER CLOUDS, ARIZONA
WATER-COLOR BY CARL OSCAR BORG

THE AMERICAN-SCANDINAVIAN REVIEW

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JUNE, 1956

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CARL OSCAR BORG

BY ALBIN WIDÉN

SWEDISH-AMERICAN art began in colonial time, when Gustaf Hesselius came to "the new land of promise" in May, 1712. He was the most famous American portrait painter of his generation, and his son Johan instructed Charles Wilson Peale. Another painter from Sweden, Wertmüller, included George Washington among his portraits. Among the Swedish immigrants in the last century were quite a few painters. By 1900 fifty American artists of Swedish descent could be listed as professional portrait or landscape painters or sculptors. In 1920, sponsored by The American-Scandinavian Foundation, a traveling exhibition of many Swedish-American artists made a tour of the art galleries of the homeland.

Among those Swedish-Americans elected to the National Academy of Design was Carl Oscar Borg, a Swedish soldier's son, whose distinction was his interpretation of the drama and the color of the American Southwest. Borg was born in Grinstad, in the province of Dal in Sweden, on March 3, 1879. As the oldest son in an extremely poor family he started his career as a shepherd-boy. One summer he spent in the home of an old couple, Olavus and Brita, truly kindhearted folks. There for the first time in his young life he had enough to eat. From the school teacher he borrowed magazines with many illustrations which he loved to sketch. In a birch grove near the country road was some fine malleable blue clay from which he used to model figures of horses and cows. He made a figure of the sexton, an old soldier in uniform, and put it on a stone by the wayside. The teacher happened to stroll by, and his attention was arrested. Little Carl Oscar watched from a distance and, when the teacher had gone, he found to his delight and surprise that there were three öre in the sexton's collection plate. The boy had sold a work of art! This incident was a subject of talk in the countryside for a long time. That was indeed a wonderful

summer, but winter came and Carl Oscar had to return home again, where the many children slept four or five to a bed — two at one end and two or three at the other.

Carl Oscar read all the books he could get hold of. He went to the school teacher to borrow books and asked whomever he met for books. In October 1893, when he was fourteen years old, Carl Oscar went to the parish minister, hoping to persuade him to take him on as a stable boy. The boy was accepted and in that way came in contact with the two people, Pastor Nilman and his wife, who became a deciding factor in his destiny. The work at the parsonage was light in comparison with what he had been used to. And after the day's work it was wonderful to sit in the kitchen and read to his heart's content from the stack of books that were willingly lent him. Illustrated magazines inspired him to draw portraits. The minister criticized his work and encouraged him at the same time. The years with the Nilman family were a halcyon period in which he did his work, read omnivorously and drew — and had no worries. But one day the minister called his stable boy into his office and spoke of his future. He wrote to a painting contractor in the town Vänersborg and asked him to take Carl Oscar on as an apprentice. Mr. Fröberg, the contractor, accepted him as apprentice and said that the boy would receive food and clothing in payment for the first year. After that, there would be other arrangements. In Vänersborg Carl Oscar stayed for four years. He picked up a considerable amount of information about Stockholm from painters who came for the summer. He learned also that there were art schools in Stockholm. Carl Oscar determined to leave Vänersborg and set forth into the wide world. He returned to Grinstad to say good-bye to his parents and to the Nilman family. We quote from his autobiography:

"Early one frosty morning in April of 1899, at about 4 A.M., I was ready for the great adventure. I was going out into the world to seek my fortune. Everybody in the cold room was asleep except my mother, who was up making coffee and frying potatoes in pork drippings. When I had finished my breakfast, I shook hands with everyone — they were all awake by this time — and made my adieux. The hour of departure had come. My mother followed me out on the road. Cold winds were blowing over the dreary snow-covered fields. The heavens were a heavy blue-gray, with a lambent lighter gray streaming from the eastern horizon. We walked along the country road which led to Grinstad's church, whose tower was silhouetted against the luminous light. Neither of us said anything. My mother cried softly. At last she stopped and said, "Well, I must go back now," and stretched forth her hand. I clasped it in mine — it was icy cold. I looked at her and yearned desperately to say something, but I could not. It was the same with Mother. We were not accustomed to display our



CARL OSCAR BORG

feelings. I stood still for a long time and watched her go. Now and then she turned to wave her hand. The wind whipped her thin skirts about her and her shawl resembled great black wings as she waved to me. Then she was beside Anders the blacksmith's cottage, and that was the last time in my life that I saw her. I flourished my hat for a last time and turned to continue along the road."

In Stockholm Borg worked most of the time on ships that were being put in order for the breakup of the ice and journeys abroad. One day the



"ORAIBI, ARIZONA"

An oil painting by Carl Oscar Borg

boss said, "Look here, Carl, the ship won't be ready, so I must send someone along on the trip to finish it. Would you like to go? It is going to Dunkirk, in France." Borg accepted, but left the ship in Dunkirk. He had some vague plans of going to Paris to study art, but a Swedish chaplain advised him to go to London instead. That chaplain was Nathan Söderblom, later archbishop of Sweden. In London Borg lost his money, his watch, and his top-coat. He had to learn to hold out his hand and beg, and, like so many other unfortunates, searched through garbage cans to find something that at least looked edible. One day, while passing a pub, he reached out to steady a half-drunk individual. This fellow offered Borg a job — he had a contract to unload a ship with a cargo of cocoanuts, and Borg accepted. Another Swede took him to East London's Seamen's Mission, and later on he got acquainted with a picture agent who introduced him to George Johansen, a Norwegian "sweetheart-portrait-painter". Johansen hired him as his assistant for a pound a week, board, and a room in the



"NAVAJO GRAVE"
An oil painting by Carl Oscar Borg

attic. He now made a living as a marine painter. But in spite of the fact that everything worked out nicely he knew that he would never be satisfied with a future in this field and, in 1901, he decided to go to America, where so many of his countrymen had gone before him.

Borg landed in Norfolk, Virginia, and was almost instantly employed by an interior decorator. Later he worked as a wood-carver and, in 1903, he came to California as an able-bodied sailor on the *s/s Arizonan*. In Los Angeles he was employed as an interior decorator and also painted scenery for a little theater on Broadway. He saved five thousand dollars and took over the theater but lost his money. Later on he got acquainted with Ida Meacham Strobridge, well-known in literary and art circles in Los Angeles at the time. She had a tiny gallery called "A Little Corner of Local Art" and sold a few of Borg's paintings and thus, by degrees, he earned a name and acquired a public. His first work was exhibited in the Ruskin Art Club in Los Angeles in May and June of 1905. Now the doors opened for Borg as an artist, and he decided to attempt an exhibition of his own. He visited San Francisco — it was April 18, 1906 — and staying with a friend over-



"SIESTA IN HOPILAND"
A water-color by Carl Oscar Borg

night he was literally thrown out of his bed. In a few minutes most of the city lay in ruins. He saved his life and was able to get off to Los Angeles on the fourth day. When he reached Los Angeles his exhibition had already begun. Anthony E. Anderson, the art critic, and other friends had arranged everything. Some canvasses had been sold and the newspapers were very kind. Most of the year 1907 and a part of 1908 he spent in Santa Barbara and on the Channel Islands, where he painted marines and scenes from the seal hunting. He spent nine months sketching in Honduras, San Salvador, Nicaragua, and Guatemala. After his return he won a prize with the painting *La Puerta de Sta. Clara* and the *Los Angeles Herald* wrote about his Central American pictures: "They are a delight to the eye and a satisfaction to the dreamer of romances and idealities, so beautiful are they in color harmony . . ."

In August of 1909 Borg received a letter that was destined to alter his life and further his career. — "Dear Mr. Borg," the letter read, "When Mrs. Lummis came to visit me she gave me a most charming sketch made by you. It has given me a desire to see more of your work and to meet you.

I am writing to ask if you will come to my mountain home near Shasta and stay until September 12 . . ." The letter was signed, "Yours sincerely, P. A. Hearst" — Phoebe Apperson Hearst, mother of William Randolph Hearst.

Mrs. Hearst bought Borg's pictures for as much as two thousand dollars, and from that day Borg's financial stringency came to an end. — "Surely it was a tremendous material change in his life," a friend wrote. "We shared in some of the thrills of his fairy story, excited that Borg had sold pictures to Mrs. Hearst, that Borg was going abroad, that he had things he had never had before." Mrs. Hearst took Borg under her wing, almost literally, and looked after him until she died. She treated him like a son and later signed her letters to him *Mütterchen* and "Little Mother".

Mrs. Hearst decided to send her young protégé to Europe for five years. She sent with him Dr. Gustavus A. Eisen, a native of Stockholm, who had taken a prominent part in introducing the raisin and fig industries into California. He was also an archeologist and was supposed to obtain relics in Europe for Mrs. Hearst. Borg and Eisen spent some time in Spain and Egypt. His first exposure to the Egyptian desert was very important because it foreshadows that period of his life which concerns the Southwestern Desert of the United States.

Borg arrived in Rome in April 1911. His pictures were accepted at exhibitions in various countries, and after a year he moved to Paris. He worked hard; his pictures at the exhibitions were highly appreciated by the critics and a dealer came — for the first time after his arrival in Europe — and asked to handle his work. He had an exhibition in the Jules Gautier Gallery where he sold five pictures. *Masques et Visages* gave the show a glowing review. The April-September 1913 issue of *L'Art et les Artistes* was largely devoted to an article on Borg by Thadée de Gorecki. — "Carl Oscar Borg," he wrote, "is a painter, a painter in love solely with his vision and his works are profoundly philosophic. It is because they are the purest and most varied expression of the consecration of the sentiments of an artist and of a thinker. Poet, he pours out his Poesy in great decorative works; painter, he delights perpetually in the application of black and white and the more one studies his canvasses, the more one sees unfold the gamut of gray in a richness of depth and breadth . . ."

The following month Borg received notice that the Société des Artistes Français had accepted three of his pictures for their 1913 Salon. At the same time he was informed that the Royal Academy in London had accepted his *La Campagna Desolata* for its exhibition. And the University Exposition in Ghent accepted two paintings. In July 1913, Borg was awarded the *Croix d'Honneur* for the work he had hung at the International Exposition at Vichy. The magazine *Studio* in London asserted that "Carl Oscar Borg is without doubt one of the most interesting painters of California,



"OLD PIUTE"
An etching by Carl Oscar Borg

and one giving the greatest promise." And the *Los Angeles Tribune* headlined "Los Angelan Succeeds in Paris!"

After the First World War broke out Borg came back to San Francisco in October 1914. He had a show in San Francisco and one in New York of water-colors from Italy, Spain, Egypt, and Morocco. Both exhibitions were successful. Mrs. Hearst, who had long nursed an interest in the Indians of the Southwest, offered to send Borg out to the Pueblos to paint, to observe, and to take photographs and motion pictures for the University of California. Years before, Charles F. Lummis had aroused Borg's interest in the Indians, and Borg, always anxious to travel, to see new lands and peoples, accepted the kind offer of his patroness with alacrity. It was in the



"NAVAJO"
An etching by Carl Oscar Borg

Southwest indeed that he was to find himself. As he wrote later:

And the soul of the world comes
To bide with me there.
The beauty of opal and amethyst distance
Are but garments it wears.
In those moments I hear the music
Of the all . . . uncontradicted . . . sublime . . .
Moments divine.

Borg spent the following summers with the Hopi and the Navajo Indians. He listened, observed, investigated, and learned — and painted. Because of the shortage of water he painted his sketches in gouache, using Chinese white instead of water, and as a result the sketches have a jewel-like brilliance. They are small, done on 5x8 papers, and achieve a tightness, a

technical bravura, a spontaneity that are positively dazzling. In a way, these little sketches are the acme of his art. He had a show of 93 pictures at the Curtis Galleries in San Francisco in 1915 and an enormously successful exhibition at the Palace of Fine Arts in San Francisco. While painting among the Indians, Borg's canvases were started and finished right in the field, catching a fleeting shadow or light on a mountain, a scene of native life. As Rose V. F. Berry wrote in the *San Francisco Examiner*: "In many instances the paintings are glimpses of these natives in their everyday life . . . as they weave, carry water, run, plant, worship, and dance. What he has done outdistances that of all others. Having been especially favored by the Indians themselves, this artist knows the Hopi as almost no other white man knows them . . ."

For a time between trips to the desert, Borg taught art classes in San Francisco. He married one of his pupils, but the marriage was destined for failure — there was a wide disparity in age and even a wider disparity in interests. He built a house on the Mesa, high above Santa Barbara, worked hard, and received prizes at exhibitions, the critics hailed him as one of the greatest of "California" artists. But the big house on the Mesa had begun to exercise a depressing influence on Mrs. Borg. In 1924 Borg and his young wife moved to Los Angeles. Douglas Fairbanks was just starting the research for his picture *The Black Pirate*, and was searching for an art director. He happened to get in contact with Borg, found that he was the man for the job and persuaded him to go to work in motion pictures. Borg enjoyed the historical research and he enjoyed working with Fairbanks. But what he hated about his work was that it kept him from his painting, and that was something he could not forgive. His conception of the role of the art director was expressed in an interview, in which he said: ". . . I say the scenario writer of the future will be an artist, not a mere author. At least, he will be able to roughly block out his ideas in pictures, because the written word is incapable of expressing screen meaning. Scenario writing is not literary art. Immense opportunity awaits the dramatic painter who comes to Hollywood today to *draw* movies." But shortly after Fairbanks left Hollywood, Borg himself left the movie industry. He returned to painting and etching, but he was not happy. The relations between Borg and his wife became more and more strained.

His personal problems were making it extremely difficult for him to paint. And he was deeply disturbed by the way the critics were being carried away by the craze for modernism. In 1934 he made a trip to Sweden, met his relatives and friends, and visited art museums in Stockholm and Oslo. After his return, he found that his situation had not changed and separated from his wife. Two years later he made another trip to Sweden and in Gothenburg he met a young lady, Miss Lilly Lindstrand. He married her in 1938 and



"NAVAJO PAPOOSE"
An etching by Carl Oscar Borg

settled down in Gothenburg, where he bought an apartment house, as an investment, and an eight-room villa in which to live. His second marriage became for Borg and his art a "seconda primavera". After the war he returned with his wife to Santa Barbara, where he died in May, 1947 at the age of 68. He had written, back in 1918:

"When the battle is won
When the body is dead,
Pray take me out to the hills;
Give my ashes to the wind
And the dust".

And that was done. He came to the Grand Canyon — his country — once more.

In connection with Borg's memorial exhibition in the Gothenburg Art Museum in March, 1949, Dr. Sixten Strömbom wrote:

" . . . Borg's art career probably is unknown to most Swedes at home, another aspect of our oft-mentioned indifference to our fellow-countrymen who have migrated to other countries. During my first visit to the United States, 21 years ago, Borg's name was mentioned with admiration in art circles around the country. His vividly colored depictions of Pueblo Indian and Arizonan cowboy life had provoked enthusiasm from San Francisco to New York. His clever etchings with subject matter from the same milieu and from the Rocky Mountain desert regions, belong to that type of print, which is in great demand by collectors and museums . . . His landscapes, to inexperienced eyes, are rather hard in color and contour, but the more experienced readily see the firmness and sureness whereby this artist achieves the local color of the types of people he is depicting. His name ought not to be forgotten among the emigrants who have done honor to the Swedish nation over there."

During the last few years, in Sweden, the interest in Borg's work has increased and, especially his etchings, are in great demand. Before his death he was awarded the Linné Medal by the Royal Academy of Science for his research work among the Hopi and Navajo Indians. He had donated a valuable collection to the Ethnographical Museum of Stockholm. Even though the "predominant mood" in Sweden during the last decades has been modernist, Borg's exhibitions in Sweden awakened the public's interest, and in Dal, his home province, he was, already at the time of his first visit, honored as "the great Indian painter". Not only one of the most prominent artists of Swedish descent in America, Borg will also figure prominently in Sweden's history of art.

Albin Widén, who is now residing in Stockholm, was formerly Director of the Swedish Information Office in Minneapolis. Among his publications is a biography of Borg entitled "Carl Oscar Borg—Ett Konstnärsöde".

THE TROUBLED BALTIC

BY GENE W. GLENN

THE INCIDENTS in the China Sea last year when Chinese Communist aircraft shot down two American planes which had allegedly violated Communist territorial waters, dramatically pointed up the importance attached to offshore waters. As never before, nations are fearful of alien aircraft and submarines which have heretofore been permitted to operate within several miles of their coastlines and large commercial centers. The awful destructive force of atomic weapons and the possibility of a sneak attack by an enemy require that detection and defense devices be located far out at sea; the United States' radar screen and air patrol maintain a constant vigil far beyond our territorial waters' limits. Discovery of vast underwater oil and mineral deposits that extend to the edge of the Continental Shelf, has prompted some South American countries — Chile, Ecuador, and Peru — to assert a claim to a 200-mile-wide territorial waters' zone, and, in our country, has given rise to a heated controversy in regard to state or federal ownership of the tideland's oil. The strategic and economic importance attached to the sea is unprecedented in peacetime history. But nowhere has the post-World War II struggle for dominance of the sea been more intense, yet less publicized, than in the chill waters of the Baltic Sea.

Situated as it is to the north of Germany, west of Russia, and east of Sweden, the Baltic Sea has been for centuries the focal point of power conflicts among the nations of northern Europe. Its shores have seen the growth of great trading centers and rich empires, dictatorships and democracies, Nazism and Communism. Great as was the threat posed by Hitlerian Germany to the historic independence of the Baltic, an even greater menace emerged with the ominous rise of Soviet Russia to her present position of unchallenged European supremacy. Parts of southeastern Finland, the former Baltic States — Latvia, Lithuania and Estonia, Poland, East Germany, and the Königsberg area have increased the Soviet's Baltic coastline to more than 1,500 miles in length. Clearly, the Baltic Sea was to meet the severest test its traditional independence has ever undergone.

Two countries, more than any others, are affected by the domination of the Baltic by the Soviet Union — Sweden and Denmark. Of the two, Sweden depends far more upon the Baltic for her economic livelihood. Much of Sweden's vital foreign and domestic trade operates in the Baltic Sea, and Swedish fishermen obtain the majority of their annual catch from these waters. Whereas the Baltic coastline of Sweden spans nearly 1,000

miles, Denmark has no sizeable coastline on the Baltic. However, by virtue of treaties among the Baltic States, Denmark controls the Baltic outlets to the Atlantic Ocean as all ships entering or leaving the Baltic are subject to Danish naval regulations. Whatever degree of control the Soviet Union might establish within the Baltic Sea, its narrow outlets are under Danish supervision.

Shortly after the defeat of Nazi Germany the Soviet Union began to flex her Baltic biceps. Early in 1946 she commenced seizing Danish and Swedish fishing boats which came near the Soviet land borders. These ships were boarded by Soviet gunboats and escorted under the threat of arms to a Russian port where the crews were imprisoned and forced to stand trial for alleged violation of Soviet law. Before being released the fishermen were required to acknowledge their "guilt," forfeit their nets and fishing catch, and pay heavy fines. The effect of these fines is near economic ruin for the fishermen involved and demoralization for the remainder. The ostensible reason for the seizures, initially shrouded in mystery, gradually became revealed through Soviet diplomatic correspondence. Russia asserted sovereign control over a territorial waters' belt 12 sea miles in width and declared that any ship which came within that zone would be subject to Soviet law and prosecuted for its violation. The exact nature of her territorial waters' law was never clearly defined by the Russian government. Captured Swedish and Danish fishing crew members were accused of such acts as espionage, violation of Soviet coastal defense regulations, and fishing in Soviet waters. In their zealous enforcement of the inflated territorial sea Russian gunboats seized fishing vessels as far as 35 sea miles from the Soviet coast. Some craft have been fired upon or pursued in the middle of the Baltic Sea.

The Soviet doctrine ultimately extended to the air. Within a period of three days in June, 1952, two unarmed Swedish reconnaissance planes were shot down over the Baltic by the Soviet Union. Documentary evidence established that neither of the planes had flown closer to Soviet land territory than 15 sea miles, well outside the boundary claimed by the Russians. When an aroused Swedish government urged that the affair be submitted to the United Nations for investigation, the Soviet Union indignantly rejected the proposal.

Despite a marked friendlier attitude in the Baltic area by the Russians in recent months, the seizures did continue. The most accurate figures obtainable from the Swedish and Danish Foreign Offices indicate that a total of 52 fishing boats and their crew members have been seized and tried in Soviet courts during the past ten years. Emphasis must be placed on the fact that these figures are based upon reported cases; many similar incidents are believed unreported. The latest seizures occurred in May

of last year when four Swedish trawlers were seized and the crew members fined for fishing in Soviet waters.

The Soviet policy is very hard on Swedish and Danish fishermen. It threatens the continued existence of the profitable salmon industry, as the richest spawning grounds lie just off the Polish and former Baltic States' coasts. Captured fishermen are given no effective assistance by their parent countries, although both Sweden and Denmark have lodged vigorous protests against the Soviet actions. Through diplomatic notes the two governments have decried the Russian arrest, imprisonment, and trial of the fishermen, but to no avail. They have challenged the legality of a unilateral Soviet extension of territorial waters without the consent of other states on the Baltic, and proposed in 1951 that the issue of Baltic territorial waters be submitted to the International Court of Justice for settlement. In summarily dismissing this suggestion the Soviet Union stated that the determination of territorial waters' matters fell under the exclusive competence of each nation.

There has never been complete agreement among the nations of the world as to a proper width of territorial waters, although until recent years the generally accepted limit by most nations was 3 or 4 sea miles. This distance has survived since the early eighteenth century when land-based cannon commanded the sea to this extent. Despite the fact that artillery range has expanded many times over, the large majority of countries still observe the historic 3-mile limit. Many students of international law would like to see a uniform distance accepted by all the nations, but such proposals have met with little success thus far.

The imposition of a 12-mile territorial waters' limit by the Soviet Union is of grave concern to her Baltic neighbors. Not only are their fishing interests imperiled, but shipping lanes must be further restricted. The Soviet philosophy embodies the principle that any nation can arbitrarily and unilaterally extend its sea boundary to whatever distance desired. A handbook in international law issued by the Soviet Ministry of Justice in 1947 laid the legal foundation for this doctrine. The handbook claims that a state has the right to exercise control over a coast water belt sufficiently wide for safeguarding its security. This principle permits periodic revision of the territorial waters' zone as strategic conditions necessitate. Such a zone could be made as wide as the sea itself; indeed, occasional rumors circulate, as in 1950, that Russia has extended her territorial sea to 50 miles, almost half way across the Baltic.

What is the Soviet objective in the Baltic Sea? The answer clearly seems to be the neutralization of the Baltic to all other powers. This plan was revealed in a 1947 handbook, *Mezdunarodnoe pravo*, in which the Russians officially embraced the idea of a Baltic *Mare Clausum*; that is, a closed sea

only open to and regulated by the countries that surround it. A re-emphasis of this objective came in 1950 in the form of a doctor's dissertation published in the Soviet magazine *Gosudarstvo i pravo*, — publication in which is tantamount to government endorsement. In his proposal the author — one S. V. Molodtsov — maintained that countries around the Baltic possess both the historic and legal right to blockade the entrance to all foreign warships. Dr. Molodtsov called for a revision of all Baltic Sea agreements in order to throw a "monkey wrench into the British and American plans of conquest."

The Soviet contention was greeted with strong protests. Denmark countered that the Baltic was by its very nature an international sea and could not be legally closed to ships of foreign nations. The United States and Great Britain concurred in the international aspect of Baltic waters. Although the Soviet Union has not reiterated this claim recently, it is apparent that the idea is far from dead. The Soviet press frequently speaks of the Baltic Sea as its "home waters," and has urged that the present Baltic treaties be revised to keep out foreign ships. Soviet Russia seems firmly bent upon the goal originally proclaimed by Peter the Great in the eighteenth century.

Control of the Baltic is deemed essential to Soviet offensive or defensive plans. The Baltic provides an outlet for Russia to the Atlantic Ocean, and is not much impeded by winter icing south of 60 degrees North latitude. That outlet is not secure, however, as long as the Western powers maintain air bases in Denmark and Norway. When Sweden, Norway, and Denmark were invited to join the North Atlantic Alliance in 1949, the Soviet Union launched a bitter attack upon the West in her press. At the same time she seized a great number of Swedish and Danish fishing boats, and brought heavy pressure upon the northern countries to remain outside the new alliance.

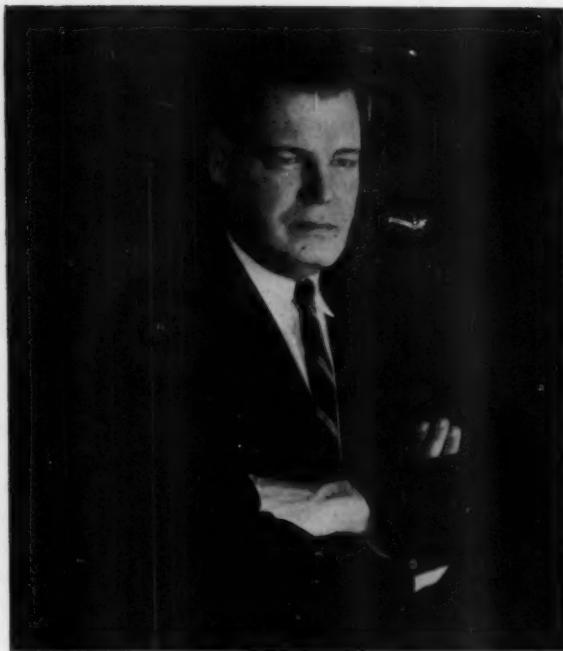
As we know, Soviet strategy aims at the breakup of NATO with its consequent expulsion of American troops and bases from western Europe. If this strategy succeeds, Soviet Russia will be in a position to seize virtual control of the Baltic Sea. In 1955 the Russians generated a massive peace offensive directed toward the restoration of confidence in the Soviet Union's peaceful intentions and, incidentally, the withdrawal of American forces from Europe. Of the northern countries, Sweden, a non-member of NATO, was singled out for especially sympathetic gestures. The Soviet overtures of friendship began with a "good-will" visit by the Russian fleet to Stockholm, and has been followed by exchanges of athletic teams, labor delegations, Red Cross dignitaries, and others. Whether the Soviet government will succeed in convincing her neighbors by her professions of peace remains to be seen.

The precise Soviet military strength in the Baltic Sea area is unknown, but Swedish military intelligence estimates that no area of the world is more heavily armed than the Soviet-controlled southern and eastern shores of the Baltic Sea. The offshore islands of Dagö and Ösel in the Gulf of Riga, and Rügen at the western end of the Baltic have been turned into military fortresses, and they along with the coastal defense zone are equipped with a potent array of guided missiles. These rockets could be directed against all parts of Sweden, but Denmark is especially vulnerable because of its proximity to the launching sites, the Danish island Falster being only thirty miles distant. Combined with a considerable air force and a powerful Baltic navy including an estimated 250 submarines, these guided missiles give Russia overwhelming military superiority in the Baltic Sea.

Thus, in spite of the recent return of the Porkkala Peninsula to Finland, the Soviet post-war goal in the Baltic Sea is very evidently its absolute domination. To achieve that end the Russians have victimized Swedish and Danish fishermen, shot down Swedish airplanes, unilaterally extended their territorial waters, ignored traditional concepts of international law, and now seek to disarm their neighbors by a global peace offensive. Though the methods used are varied and unpredictable, the end objective of total Baltic dominance seems to remain unaltered.

Gene W. Glenn has studied Swedish-Russian relationships at the International Graduate School at the University of Stockholm, and is at present engaged in further study and research in that particular field of International Law and Relations.





RAYMOND DENNETT

RAYMOND DENNETT: NEW ASF PRESIDENT

THE BOARD OF TRUSTEES of The American-Scandinavian Foundation last February elected Raymond Dennett the eighth President of the organization. Having served as Director since 1954, he succeeds Lithgow Osborne, who had been President since 1947 and will now remain as Chairman of the Board.

To his new post Mr. Dennett brings a thorough experience in administration as well as in teaching and authorship. His main work has always been in the field of international relations, and the broad outlook fostered in that discipline will surely be helpful in his present work in advancing the relations of America and the Scandinavian nations.

The only Scandinavian ancestry, however, claimed by Mr. Dennett is the amount of Scandinavian blood present in the average Englishman of the seventeenth century. All of his forebears reached America from England before 1700, but seem to have been on the move ever since. The Dennetts migrated from Massachusetts to Maine and western New York State and

then on to Wisconsin, while the Raymonds, his mother's family, moved from Connecticut through New York and the Western Reserve to Chicago.

Although born in California, in 1913, Mr. Dennett spent most of his boyhood in the East, where his father, Tyler Dennett, was successively in the Department of State, at Princeton University as Professor of International Relations and, later, president of Williams College in Williams-town, Massachusetts.

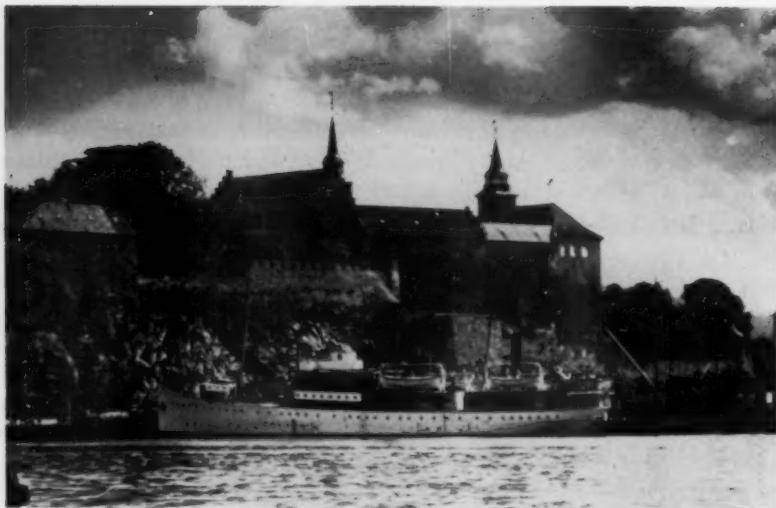
Mr. Dennett was educated at Phillips Academy and at Harvard, from which he graduated Phi Beta Kappa in 1936. He continued with advanced study while serving as graduate secretary of Phillips Brooks House, the center for Harvard's philanthropic activities by students. A youthful bout with rheumatic fever kept him out of World War II, and he served briefly as Mr. Osborne's assistant in the Division of Special Relief Problems in OFFRO and in UNRRA. For a short time, in 1945, Mr. Dennett was secretary of the American Council, Institute of Pacific Relations in New York, but resigned from that post to become Director of the World Peace Foundation in Boston in 1946.

At the World Peace Foundation he edited for eight years a series of annual reference volumes, *Documents on American Foreign Relations*. In addition, he founded and edited the well-known professional journal *International Organization*. With Joseph E. Johnson, President of the Carnegie Endowment for International Peace, he edited *Negotiating With the Russians*, a collection of essays in which ten prominent Americans told the story of their actual experiences in dealing with Soviet statesmen during and after World War II. His most recent publication, edited in cooperation with Amelia C. Leiss, is *European Peace Treaties After World War II*, a reference book on the negotiations and settlements with Italy, Bulgaria, Rumania, and Finland.

Not content with writing chores alone, Mr. Dennett has at various times taught a course in International Relations at Massachusetts Institute of Technology, and was for five years Lecturer in International Politics at the Fletcher School of Law and Diplomacy. In 1954 he was also Visiting Lecturer in Government at Harvard University.

Mr. Dennett was married in 1938 to the former Charlotte Woodall of Georgetown, Maryland, and is now the father of two daughters.

In taking over the helm of the Foundation Mr. Dennett will rely on the continued loyal support of all ASF Associates and Chapters as well as the associated organizations overseas; through such support he will be greatly aided in upholding and advancing the tradition of accomplishment which has characterized The American-Scandinavian Foundation since its inception forty-five years ago.



VIEW OF AKERSHUS FROM THE HARBOR

AKERSHUS CASTLE

BY ARNSTEIN ARNEBERG

A STRANGER arriving in Oslo may find it hard to believe that the city was founded as long ago as the eleventh century. For just as a new wilderness can spread over a once cultivated plot of earth, so have the streets and buildings of the modern city of Oslo erased or thoroughly hidden any traces of the olden times.

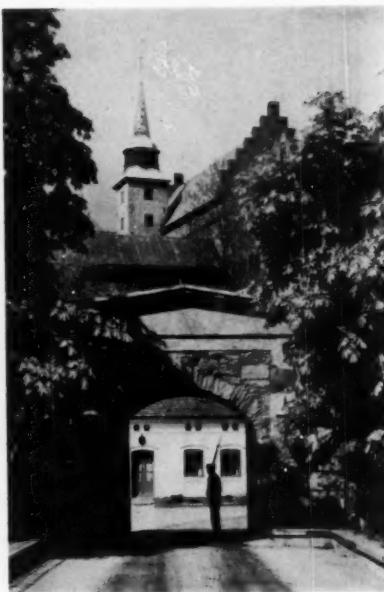
Along the waterfront of the Oslo of the Middle Ages the timber warehouses used to lie close together, side by side, with their gables facing the water. Between them narrow passages led up to the streets and the town proper, whose houses were timbered, with balconies and green peat roofs, and with outhouses for the animals.

But above these rather low and squat dwellings towered the gray-white stone churches, simple, sober, and massive. Most impressive of all were the towers of Saint Halvard's Church, a three-aisled cathedral at the market place, which was connected with the bishop's castle by a bridge across the street. Here also was Saint Olav's Cloister, with its gray walls and arcades, its gardens and carp ponds, and green trees between. Today there remain here and there only a few vestiges of the walls of these structures. Gone likewise are Saint Mary's Church, with its graves of the old kings, the Royal Castle, Saint Clement's Church, and other smaller churches, as well as the

abbey on the island of Hovedøya. If they were standing today, all of those architecturally distinguished buildings would be of unique interest to both tourists and historians.

One remnant of Old Oslo, however, is still standing, and that is Akershus Castle. This castle, like a living fragment of Norway's history, connects our own times with the end of the thirteenth century, when this fortress was originally erected by the kings of Norway. That period was a great age for Norway, but a national decline began in the fourteenth century when unlucky unions were entered into with other Scandinavian countries. During the twelve and early thirteen-hundreds, however, Norway was enjoying a greatly increased commerce and shipping and was in close contact with the rest of Europe. The Norwegian church was under Rome and had strong connections with the creative and cultural forces of the outside world. Architecture especially, but also other arts, was supported by the church and the great landowners. Hundreds of churches, of stone and of wood, beautiful cloisters, and other religious edifices were built during that time.

Norwegian artists attained new heights in their stone sculpture, as may still be seen in the cathedrals of Trondheim and Stavanger and in other places. Sculpture was mainly influenced by contemporary French design. Also, Norwegian wood sculpture and painting were of a very high order. There are preserved from this period many decorative altar pieces that rank with any that were produced elsewhere in Europe. Norwegian rulers and builders were also concerned with the nation's security; thus, in addition to



ENTRANCE TO THE CASTLE

Akershus at Oslo, fortifications and castles were built in Tønsberg, Bergen, far north at Vardø, and elsewhere.

The present city of Oslo spreads over and almost hemmed in the bluff on which Akershus Castle was built. But at that time the height was surrounded on three sides by the fjord, with a boggy marsh between the castle and the mainland. Here, toward the end of the thirteenth century, Duke Haakon, later King Haakon V, erected the mighty tower "Vågehals" ("Daredevil"), with walls ten feet thick and probably sixty feet high, and with dwelling rooms in a number of stories — truly Norway's first skyscraper! West of this tower, joined by a wall, there was a smaller tower, "Fuglesangen" ("The Bird Song"), which has later been torn down. These two towers separated



THE COURTYARD

the northern and the southern courtyards.

The castle entrance, which still exists, was through the gate under "Jomfrutårnet" ("The Virgin's Tower"), which had a drawbridge and portcullis. Under a square building, which is now gone, a steep, closed passage led up to the castle through the door of the "Fuglesang" Tower (the so-called "Mørkegang" or Dark Passage). The present doorway in the north wing dates from a much later time.

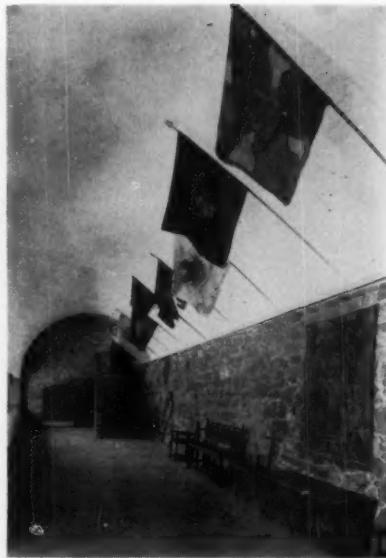
The inner connections were arranged in a system of covered-over passages with walls some ten feet thick on the outside. From the servants' hall in the north wing a passage once led inside the west wall of the building where "Romerikfløyen" ("The Romerike Wing") now is, and then southward

along the second story to "Jomfrutårnet". Here, in the southern part of the bastion, was a fortified courtyard with a baking and brewing house, a stable, a byre, a pigsty, a forge, and a well. There was also a well in the inner courtyard.

The castle had two outworks: Knut's Tower to the north was at the edge of the precipice and was connected with the north wing by a sentinel's passage. From Knut's Tower ran also the great north wall, which cut off attack from that quarter. The tower was originally called "Kanniktårnet" ("The Canons' Tower"), because the clergy in Saint Mary's Church had their offices there. It is probable that the highest part of the north wing, with its Gothic windows and its rose window, was a chapel or church in connection with the

Canon's Tower. The tower became known as Knut's Tower following the murder of Knut Alfssøn on board the Danish fleet, in 1502, and after his body, according to report, had lain unburied in the tower for no less than twelve years. This event inspired Henrik Ibsen to write the beautiful poem about Akershus, in which he characterizes the murder as "a cut in Norway's heart".

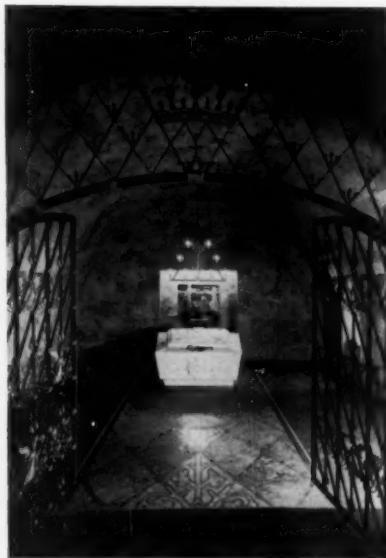
Indeed, the spirit of history hovers over everything at Akershus. The history of the castle, as well as its appearance, has changed with Norway's political and economic vicissitudes. Many new buildings and improvements must have been added during the time of Ingebjørg, the daughter of Haakon V, and under her son Magnus Eriksson, who was king of Norway from 1319 to 1355. Presumably the



A CHAMBER IN THE CASTLE

period of construction did not cease until the reign of Haakon VI (1355-1380). Then began the times of depression and the unhappy unions with the two neighbor countries.

In the sixteenth century fire, war, and misfortune laid waste a great number of Norway's most distinguished structures, and Akershus did not escape unscathed. In 1527 the buildings lying north of "Vågehals" and "Fuglesangen" were struck by lightning and were burned down. During the siege by Christian II in 1531 the castle was badly damaged; it was also about this time that Mogens Gyldenstjerne overran the Abbey at Hovedøya, plundered and burned it, and brought the abbot as a prisoner to Akershus. Political and other prisoners were kept in the small vaulted and windowless rooms inside the dark passage under the west wing;



THE ROYAL BURIAL CHAPEL



EXTERIOR OF THE ROYAL BURIAL CHAPEL

there is no doubt that the stones in the walls and the floors could tell dire stories of seizure and violence during these times of trouble and distress.

Due to his many new constructions, the imprint on Akershus of Christian IV (1588-1648) is today more easily discernible than that of any other monarch. Firearms had by that time become the most potent weapons for the aggressor, and as a result new fortifications had to be built outside the mediæval castle itself. From this period also dates the pervading influence of Renaissance style and architecture, so evident at Akershus.

The Blue Tower and the Romerike Tower were built at this time and furnished with spires to appear just about as they do today. The Romerike

Wing was rebuilt in brick, with a kitchen alongside the stewards' offices on the first floor. The Renaissance demanded clean lines and regularity, and consequently, the "Fuglesang" Tower and that part of "Vågehals" which protruded into the courtyard, were torn down in order to make one large courtyard.

Hannibal Sehested, who was viceroy of Norway from 1642 until 1651, ushered in the most splendid period in the castle's history since the Middle Ages. A series of rooms of royal magnificence were built and furnished. One of these was "Fruerstuen" or the Golden Hall (between the southern wing and "Vågehals" to the east). The castle was beautified with stone and tile floors, colorful panels, gilt leather walls,



VIEW OF AKERSHUS
A drawing by Arnstein Arneberg

rich stucco ceilings, and color schemes in gold and black, after the Spanish fashion.

But the period from the end of the seventeen-hundreds until far into the nineteenth century was a sorrowful era for the castle. It was not kept in the best of condition, it fell into disrepair, and was used as a granary and as store rooms. Most of the beautiful old furnishings and expensive furniture disappeared. Not until the turn of the century did public interest in the castle awake once more. After 1905 considerable reparations were undertaken under the direction of the architect Sinding Larsen, who at the same time made valuable investigations and cleared up many doubts and obscure points as to the architectural history

of the castle.

During the nineteen-thirties it was resolved that Akershus should be restored and taken over by the Norwegian state. As the work of restoration proceeded, disfiguring structures from modern times were removed, walls were repaired, and all the more recent cement and plaster scraped off. Thus one can now in a way read the castle's history in its walls, where unhewn stone, large red bricks from the Middle Ages, and thin yellow bricks from the sixteen-hundreds reveal the dates of the different building periods. Cloak rooms, toilets, kitchens, and electric heating also had to be installed, all with the view of putting the castle to actual use.

New construction has mostly been

avoided; where it was absolutely necessary, it was given new designs so that it would not be confused with the older architecture. Thus, there was no attempt made to reproduce copies of, for example, turrets which had disappeared; also, it seemed preferable not to align the walls so as to avoid having imitations that are not historically correct or genuine. Nor has there been any attempt to reconstruct the vanished colorful panels inside the halls or the earlier stucco ceilings. The inner walls are plastered so that every stone is visible; large wooden beams sustain the roofs, and windows have been placed in the old openings. In time, when the necessary money becomes available, all the rooms will have furniture of the proper periods.

During World War II all this work was at a standstill, and the castle again became a storehouse. But following the liberation, work was once more resumed, and on August 3, 1947, most of Akershus had been restored. Through the cooperation of Norwegian museums

the castle was temporarily furnished to serve as a splendid and appropriate scene for the festival in honor of King Haakon VII on his seventy-fifth birthday.

A burial chapel for the royal family has been built in conjunction with the castle church. In this chapel rests Queen Maud; and here a sorrowful Norwegian people buried their beloved Crown Princess two years ago.

A beautiful monument of the past, Akershus is now mainly used for ceremonial meetings and festivals arranged by the Norwegian government. The restoration, however, has not yet been completed; the Royal Hall and the church are still to be rebuilt and several ugly buildings will be torn down. But as the castle now stands, mirroring itself in the fjord and surrounded by foliage, it is to all Norwegians a beloved and hallowed place and one of their few memorials that link the restless days of the present with the greatness of vanished times.

Arnstein Arneberg (b. 1882) is the supervising architect of the restoration of Akershus Castle. He has built many lovely villas in the outskirts of Oslo, among them "Skaugum", the residence of Crown Prince Olav. Together with architect Magnus Poulsen he built the Town Hall of Oslo. He also designed the Security Council Chamber at the United Nations Headquarters in New York.

STEPHAN G. STEPHANSSON

BY RICHARD BECK

TO HAVE earned the lasting gratitude of both his native Iceland and his adopted country, Canada, is the unusual distinction of the poet Stephan G. Stephansson, whose centenary was commemorated in 1953 by his countrymen and other admirers on both sides of the Atlantic.

The observance in Iceland of the one hundredth anniversary of the birth of the poet included the erection of a striking memorial cairn on the mountain pass of *Vatnsskarð*, above the scenic and historic district of *Skagafjörður* in northern Iceland and in the immediate vicinity of Stephansson's birthplace. The ceremonies in connection with the dedication of this unique monument were impressive and attended by large crowds; and most fittingly, the unveiling was performed by the poet's daughter, Mrs. Rósa Benediktsdóttir of Markerville, Alberta, who had been invited to Iceland for that special occasion by the Icelandic government.

Some years before his admiring Icelandic friends in Canada and the United States had honored him with a memorial cairn in the family plot near Markerville.

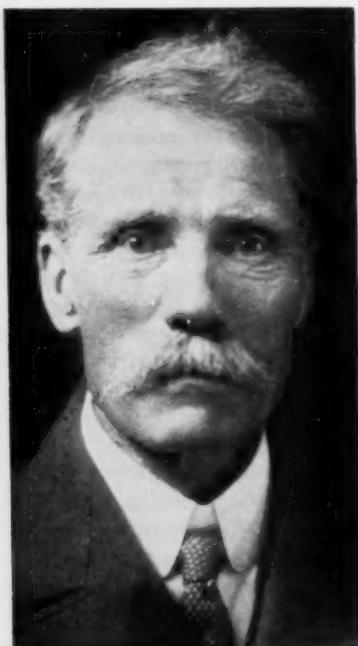
Nor was that all. On September 4, 1950, at Markerville, there took place, with appropriate ceremonies, the unveiling of a monument and the dedication of a park in Stephansson's honor, sponsored by the Historic Sites and Monuments Board of Canada. This was indeed a rare national distinction accorded an adopted son of Canada, and equally dramatic in the annals of the Icelanders in America.

All this is still more remarkable in the light of Stephansson's life and literary career. He was born on October 3, 1853, at *Kirkjuhóll*, a small farm, since abandoned, in the *Skagafjörður* district. His parents were farm folks of small means, but both possessed good intellectual equipment and characteristic Icelandic interest in literary and cultural matters. Moreover, poetic talent had manifested itself on both sides of the future poet's family.

In the year 1873, at the age of nineteen, Stephansson emigrated with his parents and other relatives to the United States. Here he was destined to become a pioneer three times; first in Shawano County, Wisconsin, in 1874; again, in 1880, in Pembina County, North Dakota; and lastly, in 1889, near Markerville, Alberta, Canada, where he made his home until his death on August 10, 1927.

In 1878, while in Wisconsin, Stephansson married a cousin of his, Helga Sigríður Jónsdóttir, a splendid woman, who proved in every respect a comrade for her gifted husband; abundantly and unselfishly she shared with him the struggle and hardships of pioneer life. And together they raised a family of eight children.

Life-long a hard-working farmer and, until his later years, the supporter of a large family, Stephansson, nevertheless, found time to play his full part in the community enterprises and the development of his frontier settlement. What is still more amazing, he lived such a rich intellectual and creative life that he succeeded in becoming one



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of the most productive as well as one of the greatest of Icelandic poets past and present, which places him indeed in noble and selected company, because ever since the days of Egil Skalagrimsson and the other skalds of old, poetry has been the time-honored and highly developed form of literary expression in Iceland.

Surely, one may wonder how this rare achievement on the part of the embattled Icelandic pioneer farmer in North Dakota and Alberta came about. The key to that phenomenon is, at least in a considerable degree, found in the very title of Stephansson's six-volume collections of poems, *Andvölkur*, which means "wakeful, or sleepless nights". These books were published in Reykjavík, Iceland, and in Winni-

peg, Manitoba, between 1909 and 1938, and a new edition is now appearing in Iceland. Filling some 1800 octavo pages, these poems are the fruit of labor while others slept, of precious hours of much needed rest sacrificed to the expression of a rare creative genius, and revealing commensurate devotion to the poetic art.

In fact, one of Stephansson's chief accomplishments was resolving the conflict between the exacting demands of his heavy daily duties and the compelling creative urge burning within him. That victory was, of course, bought at a high price, achieved through great sacrifice, as strikingly and touchingly expressed in his poetry, for instance, in the following stanza from one of his greatest and most characteristic poems, "Evening" (here quoted from Jakobina Johnson's translation in *Icelandic Poems and Stories*):

And Care on my doorstep sits
drowsy at last,
— Who guards all my movements
by day,
Who startled my songs — all the
lightest of wing —
And silent they fluttered away,
Who bruised the wing of a thought
as it soared
Its heavenward call to obey.

Stephansson's unusual productivity was matched by the equally impressive variety and range of his themes, his large sweep and world-wide horizon, all the more surprising in view of the circumstance that he was virtually self-educated, his schooling in Iceland having been of a most elementary nature; like many another dedicated brother-poet, Icelandic and non-Icelandic, he made up for his lack of formal education with continuous selective reading.

Let it be emphasized that Stephans-

son wrote entirely in Icelandic, which, in turn, means that his poems have to be translated into English, or other languages, for the non-Icelandic reader; indeed no easy undertaking, as his poetry is both strikingly original and unusually rich in diction and abstract ideas.

Rooted deep in his native soil, he was linked to Iceland by tender bonds, which long years away from the homeland only served to make stronger; in numerous stirring patriotic poems he records, in noble language and inspiring word-pictures, his abiding love for the distant land of his forebears, interpreting with sensitiveness and vigor the close kinship of the sons and daughters of Iceland with the ancestral land, wherever they may find themselves on the face of the earth. This he does masterfully and memorably in his most widely known poem, "However Far Thou Mayst Travel", of which the most quoted stanza runs thus in Professor Lee M. Hollander's rendition (*The American-Scandinavian Review*, March-April, 1915):

Wherever on earth or in heaven,
Restless, may wander thy mind,
Decked with bright hills and waters,
The land of thy dreams thou shalt
find;
And from eternities' ocean
Thy island belov'd will arise.
Nightless, worlds without ending,
As far views flash on thy eyes.

His native district of Skagafjörður, noted alike for its varied and beautiful scenery and its hallowed historic memories, Stephansson has rendered a magnificent filial tribute in one of his truly great poems. Here, as elsewhere in his poetry, is amply illustrated his intimate and vivid portrayal of the Icelandic

scene, although he had for all his mature years resided on a distant continent.

"Your antiquity and sagas dwell in my heart," Stephansson says in one of his most affectionate and deeply moving poems to Iceland. This was no exaggeration, for, steeped as he was in Iceland's literary tradition, he found in its literature and folklore fruitful themes for powerful and original poems, strikingly symbolic and universal in significance; he possessed in an uncommon degree the ability to bridge the gulf between the past and present by relating historical themes to his own day, and thereby proving his adherence to his own wise admonition: "Be a friend of the evening sun and a son of the dawn."

Deeply as Stephansson was attached to his native Iceland and his Icelandic heritage, he harbored in his heart an equally fond affection both for the United States and for Canada, which he has eulogized in sincere and poetic tributes. His numerous nature poems, alive with his fertile and vivid imagination, rich in colorful detail and profound thought reveal in graphic and charming pictures his devotion to his beloved Alberta in all its scenic grandeur. "No other Canadian poet in any language presents a comparable picture of Western Canada," declares Dr. Watson Kirkconnell ("Canada's Leading Poet: Stephan G. Stephansson (1853-1927)", *The University of Toronto Quarterly*, January, 1936).

And nowhere is Stephansson's great descriptive and interpretative ability seen to a better advantage than in his cycle of poems *A ferð og flugi* ("En Route"), where he rolls up a whole series of unforgettable pictures of the



THE MONUMENT TO STEPHANSSON
AT MARKERVILLE, ALBERTA

prairie and of pioneer life, which he had experienced in such a full measure; interwoven with the lifelike and authentic description are striking similes from Old Norse mythology.

Stephansson was a man of wide human interest and sympathy, a cosmopolitan of the noblest kind. This attitude of his is memorably expressed in his much quoted lines in which he says that he harbors a brotherly feeling towards foreign lands, but the soil that shelters the earthly remains of an Icelander tugs at his heartstrings. His many and notable memorial poems about friends and neighbors grew out of that sensitiveness and whole-souled feeling towards them and mankind generally.

His all-embracing interest and strong sense of justice, as well as his ingrained human sympathy, found a lasting expression in challenging poems inspired

by current events. In such poems of his, as elsewhere in his poetry, he always aligns himself with the suffering and the oppressed; a humanitarian with a world-wide outlook, he is fearlessly outspoken in his abhorrence of war and equally eloquent in his advocacy of peace. "The sword cuts all heart bonds" is a fundamental part of his creed and philosophy of life, which he expressed fearlessly and forcefully in his series of poems *Vigslóði* ("The War Trail"), his impassioned reaction to the First World War. Radical in religious and social views, he was the arch-enemy of reaction, narrowmindedness, and hypocrisy in every form. Withal, he never lost his idealism, and his faith in the future and the ultimate victory of truth and justice are beautifully expressed in several of his poems, as in the closing lines of "Evening", previously referred to, in Mrs. Johnson's translation:

The best that was in me forever
shall live
— The sun over darkness prevail.

Vigor, intellectuality, and deep though often restrained emotion, are basic qualities of Stephansson's poetry, while he also possesses the genuine lyric touch. Generally he is, however, more concerned with thought content and originality than with polished form. Many of his poems are undeniably rough-hewn; nor is the charge of obscurity which has been leveled against him entirely without foundation. His mastery of his native Icelandic was, on the other hand, nothing short of astounding; a pliant instrument in his skillful hands, it appears in his poems in all its wealth and beauty.

With his extensive new themes,

clothed in a variety of verse forms and in a strikingly original diction, Stephansson has enriched Icelandic literature immeasurably. His prose writings, letters, articles, and essays, recently published in Iceland in four large volumes, are also a significant contribution to Icelandic literature, and cast a light on the poet himself, his development, his struggle against great odds, and his whole outlook upon life.

Stephansson's place among the greatest of Icelandic poets is firmly established. Canadian and American scholars, possessing first-hand knowledge of his poetry, have gone so far as to consider him Canada's greatest poet to date, and even placed him in the forefront among the leading poets of the western world.

Whatever Stephansson's place in the realm of Canadian and Icelandic letters, no one can read his poems seriously and with an open mind without coming to recognize the greatness of the man no less than the greatness of the poet, for there is no gulf between those two sides of his personality. His whole-heartedness, his manliness, as expressed in his poetry, constitute, perhaps, his most attractive quality and greatest glory. Add to that the timelessness of Stephansson's poetry, in which love of justice, of humanity, of freedom and peace, is ever the deep and heart-warming under-current. His whole-souledness is revealed in an intimate and even more remarkable degree in his numerous letters, where he lays bare his views of men and matters, and thereby his inner life. He is a challenging personification of the ability of the unfettered spirit of man to rise victoriously above formidable obstacles and the most adverse circumstances.



THE MONUMENT TO
STEPHAN G. STEPHANSSON
AT VATNSSKARD IN ICELAND

*Selected English Translations
from Stephan G. Stephansson's Poetry*

Another translation of Stephansson's poem, "However Far Thou Mayst Travel," quoted in Hollander's rendition in the preceding article, appeared under the title "Remembrance" in Watson Kirkconnell's *The North American Book of Icelandic Verse* (New York and Montreal, 1930), and a third one by Skuli Johnson, retaining the original title "From An Address At An Icelandic Celebration", was published in Richard Beck's *Icelandic Lyrics* (Reykjavík, 1930).

Stephansson's "Evening", quoted in the foregoing article in Mrs. Jakobina Johnson's translation from Richard Beck's *Icelandic Poems and Stories* (The

American - Scandinavian Foundation, 1943), previously had appeared in *Scandinavia* (Grand Forks, N. Dakota, April, 1924), together with her translation of Stephansson's "At Close of Day", originally published in *The Stratford Journal* (Boston, 1917), and also later included in *Icelandic Poems and Stories*. Both of these translations were also printed in *Icelandic Lyrics*, and the latter reprinted in *The American-Scandinavian Review* (July, 1929).

Several translations from Stephansson's poems are included in Kirkconnell's *Canadian Overtones* (Winnipeg, 1935), among them "The Spruce Forest", "To Alberta" and "Fragments from 'En Route'". Some of these had previously appeared in the translator's article on "Icelandic-Canadian Poetry" in *The Dalhousie Review*, and were reprinted in his study of Stephansson in *The University of Toronto Quarterly* referred to above.

Some excerpts from Stephansson's

cycle of poems "The War Trail" are incorporated in F. Stanton Cawley's article "The Greatest Poet of the Western World: Stephan G. Stephansson" (*Scandinavian Studies and Notes*, November, 1938).

A number of his poems, including several major ones such as "Evening" and "At Toil's Close" ("At Close of Day"), are a part of Skuli Johnson's article "Stephan G. Stephansson (1853-1927)" in *The Icelandic Canadian* (Vol. IX, No. 2, Winnipeg, 1951). This article also appeared in the Winnipeg Icelandic weeklies, *Heimskringla* and *Lögberg*, where other translations from Stephansson's poems have appeared in the course of the years.

Paul Bjarnason's collection *Odes and Echoes* (Vancouver, B.C., 1954) includes seven translations from Stephansson's poems, among them the following major ones, "Eloi Lamma Sabahkthani", "The Brothers' Destiny", and "Armistice".

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THE TAPESTRIES OF GUDBRANDSDAL

BY HAAVARD ROSTRUP

EDITOR'S NOTE:

Occasioned by a recently published de-luxe volume by Thor B. Kielland of the Norwegian Museum of Industrial Arts, Dr. Haavard Rostrup discusses in this article the curious Norwegian picture tapestries from the Renaissance and the Baroque period.

THE picture tapestries of Norway deserve a place of honor in the history of Norwegian art similar to the place assumed by the Danish frescoes in the art of Denmark: they are a national treasure whose importance can scarcely be overestimated; they are a unique proof of the desire for and the enjoyment of art in the olden times, and constitute a fabulous world of rare richness and splendor. Any one visiting the exceedingly well laid out Museum of Industrial Arts in Oslo will be deeply impressed by the room in which the old woven tapestries are hung. At the same time both stern and festive, they always seem to have something to say to the spectator. They demonstrate that solemnity may be joined with gaiety, and that one may be both monumental and carefree at the very same time.

The Director of this museum, Dr. Thor B. Kielland, has been working for many years on a set of books on the Norwegian picture tapestries dating from the period between the end of the sixteenth century and the beginning of the nineteenth century. It is indeed an impressive work, a veritable monument of learning, but just like its subject matter it appears in a light and gay style. The first volume

was issued about a year ago; it deals with "The Art of Weaving Among Nobles and Burghers." And now we have at hand the second volume, the most important one, which describes "The Picture Tapestries of the Peasants, 1600-1800." Next year will be issued the third and last volume, which will deal with "Utilitarian Tapestries From the Rural Districts," together with a complete bibliography. Danes have reason to be proud of the fact that they in a way have a share in this splendid work, as it is due to an art-loving Dane, L. F. Foght, that these volumes feature a wealth of very beautifully printed full-page illustrations, reproduced from the originals.

Norwegian picture weaving has its roots in the very distant past. Samples of Norwegian art weaving are extant from times as early as the Barbarian Migrations and the Viking Age, and the precious fragments of the Baldishol tapestry from the Romanesque Period (the end of the 12th century) represent the high-water mark in the history of Scandinavian picture weaving, a mark which probably never again has been reached, not to say, exceeded. There is, on the other hand, nothing preserved from the 1200's and the late Middle Ages, but written sources tell us that the art of weaving nevertheless was kept alive and developed. The purpose of Thor Kielland is to show that the renaissance in Norwegian weaving which began in the middle of the sixteenth century in its first stages must, true enough, be credited to immigrant weavers, mostly from northern

Germany and Schleswig-Holstein, but that these men associated with and taught local artists in such a way that the style and technique of the foreign Renaissance art combined with the old medieval and native traditions in design and color to create a new and independent style. This theory is boldly and very convincingly defended by Kielland, aided by a great deal of erudition.

In the very beginning the Norwegian weavers were greatly influenced by Flemish and North German tapestries, with the best work of this kind being done in the period 1570-80. But just a generation later we can see that there is a national imprint on the work; the art of weaving was more and more becoming an art of the people and thus from then on had a "rustic" stamp. At the same time the weavers and their workshops seem to have moved from the coastal districts to the interior, primarily to the northern part of the valley of Gudbrandsdal, where the best and the most beautiful tapestries originate.

As an example of Thor Kielland's vivid and fascinating style we will quote a part of the introductory chapter of Part I:

"I was once swimming in the indoor pool of the big St. Gellert Baths in Budapest. Natural hot springs welled up from the bottom of the pool and created the most beautiful patterns with their ever crossing circular waves. But along the edges of the pool the waves from the hot central springs were met by new waves from cool water entering the pool from other hidden springs. The beautiful wave pattern from the central spring was broken, and new and strange designs appeared on the surface of the water. Then it struck me that this was a true picture of the relation between central

art and peripheral art. Peripheral art is not only a reflection of central art, it is itself a spring that wells up, but of a different temperature and with a different rhythm, so that the currents mix and create a new and higher unity. Such a new and higher unity is Norway's tapestry weaving."

This is the author's brilliant basic conception which is adhered to consistently throughout. It is indeed refreshing to read about this episode and how this fine art historian suddenly thinks of such an inspiring approach to his subject while swimming in the crystal clear spring water! Truly, the dust of archives and museums was washed away from his eyes! This new and fresher way of looking at things, this independent grasp of the subject matter are characteristic of the author and make it a real pleasure to read his clear and lucid presentation of the material.

* * * *

Of the nearly 1,300 Norwegian tapestries extant today only about fifty were made in the towns of the sixteenth and seventeenth centuries and show foreign influence. All the others originated in the rural communities. While tapestry weaving in France under Louis XIII and Louis XIV was enjoying a great boom and developed a high degree of technical virtuosity, the Norwegian farmer women—it was mostly women who did the weaving—in their isolated mountain valleys used a technique which continued the traditions of the Middle Ages. The medieval "Flat—or two-dimensional—Style" was the natural form of expression for these peasant women, and their art has thus preserved an almost Romanesque character in spite of the contemporary Renaissance style used



K. Teigen

A SEVENTEENTH-CENTURY NORWEGIAN TAPESTRY SHOWING
THE FIVE WISE AND THE FIVE FOOLISH VIRGINS

for dress and decorations. It is quite true that we do not have any examples of tapestries made during the late Middle Ages, but there is so much in the tapestries of the 1600's that is derived from medieval compositions and indicate how they must have been.

Dr. Kielland is justified in stressing the paradoxical situation as far as the art of weaving in Europe is concerned, to wit, that the more proficient the artists became in a purely technical way the less impressive their tapestries became as works of art. When the simple "flat style" of the Middle Ages was abandoned in favor of drawings giving the illusion of perspective, the basic idea behind weaving disappeared and was dissolved, and what we have left is what Kielland calls "the hole in the wall." There is therefore no reason to look disparagingly at the old Norwegian picture tapestries and call them awkward and provincial. In their own way they are perfect examples of a splendid form of expression in textiles; in their compactness, their severity, and their simplicity is their very strength, and it is interesting to compare them with the most recent products of modern tapestry making, as these latter are based on a return to the simplicity and pure lines of the Middle Ages.

One of the main chapters in Thor Kielland's book is devoted to the picture tapestries of the valley of Gudbrandsdal. This was the place above all where the national art of weaving was flourishing, and from here impulses were transmitted to the rest of the country. The tapestries are arranged in categories according to their motifs, and it is indeed interesting to see that the motif most often used is the story

about "The Five Wise and the Five Foolish Virgins." Next in order of popularity is "The Three Holy Kings" ("The Three Wise Men"), followed by rather infrequently used motifs like "The Feast of Herod," "The Wisdom of King Solomon," and "King Solomon and the Queen of Sheba," among others. In the Danish Museum of Industrial Arts there are splendid examples of the tapestries representing the virgins and "The Wisdom of King Solomon"; the latter shows one of the wise judgments of Solomon during the meeting with the Queen of Sheba: in this case he determines the sex of two similarly attired children by observing the way each one picks up an apple. A few of the categories are made up by only one single tapestry, and among these is the very strange and mysterious one that up to now has been given the rather inane name "The Fairy Tale Tapestry," but about which Kielland presents a wholly new and convincing interpretation. The lay-out in this tapestry is rather characteristic, and there are only a few like it outside Norway. It is divided into four panels surrounding an oval central area. The colors are unusually well preserved, with bright red, green, and yellow being the dominant ones, supported by dark blue, white, and black. In the upper left hand panel there is a beautiful green deer with antlers from which sprouts a twig with four branches. In the opposite panel there is a noble knight on a rearing horse. In the two lower panels we see on the one side the same gentleman, who is now dismounted and in great surprise raises his right arm; while on the other side a very strange animal, somewhat like a white goat, stands on its hind legs holding

in its front legs an object that looks like either a flute, a blow-cane, or perhaps a gun.

Thor Kielland connects this group of figures with that transformation of the Hubertus legend which is known from the Baron Munchhausen stories—the stag with the cherry tree between its antlers—and he has related it to an old folk tale from Brittany about the noble knight Guiamar, who while hunting finds a snow-white deer with a twig between its antlers; he aims at it with his bow and arrow, but the arrow returns through the air and hits the knight. It is quite possible that the picture in the Norwegian tapestry is based on this legend and that the artist shows us the resurrected spirit of the deer shooting at the hapless hunter.

* * * *

The women weavers of Norway, who possessed such an amazing and highly developed feeling for what is decorative, had a special liking for moralistic motifs; this most certainly is due to the fact that the cartoons for the tapestries had originally been made by traveling painters who decorated altar pieces and church ceilings with their moralistic art. The most numerous and most widely distributed series of Norwegian tapestries is, as mentioned above, the so-called "Virgin Tapestries," in which, as Thor Kielland expresses it, one has mobilized no less than ten Biblical and moralizing ladies. Other types of picture tapestries are only to be found in eastern Norway, but the "Virgin Tapestries" have been popular also in western Norway. Furthermore, this motif was also one of the most prevalent and lasting, as it was used as late as the nineteenth century. The

investigation of the actual history of the motif is one of the most fascinating chapters of the book. After the Reformation the use of the motif with the virtuous and the sinful maidens was adapted by temporal art from ecclesiastical art. Instead of the frieze design and composition of the Middle Ages there came into use a taller format, which necessitated the grouping of the virgins in two rows, one above the other. In time the distinguishing marks of the various figures were dispensed with. The designs became mere linear outlines, but now take on an amazingly expressive decorativeness, and—it cannot be denied—a high degree of humor. Facing the spectator, square-faced and solid, with huge crowns above their snout-like faces, these ladies seem to be approaching us with threatening mien. These more plain and simple designs stress the flat character and the special technique of the weaving in a splendid manner. The colors range from festive and bright red, blue and gold to subdued rust-like yellow and moss green. For this reason the "Virgin Tapestries" are considered by many to be the very finest of all Norwegian tapestries.

We would, however, like to know more about the artists who made these tapestries, but on this point our sources are completely silent. We know that in early times in the towns it was chiefly men weavers who performed this work, but out in the rural districts it was mostly women who tended the looms. In a splendid chapter entitled "Who Wove?" the author has collected all available information about this particular topic. In an old book describing the valley of Gudbrandsdal, published 1785-86, there is a story

about two Siamese twin sisters who lived at Heknes near the farm Lie in the Dovre Mountains. The twins, who were tapestry weavers, shared the name Gertrud, and it says about them that "they were grown together when born, and had only one hand and one foot each, but separate necks and heads. It is said that they talked and ate separately, but worked together." They wove, among many others, a tapestry with Biblical pictures which they gave to the Annex Church at Dovre "so that God would release them through Death at the same time, which did so happen." It sounds like a fragment of the old folk tales collected by Asbjørnsen and Moe. A whole vista of ancient Norway is opened to our mind's eye, revealing mysticism and popular beliefs, huldræs, trolls, and strange events and fates in the distant mountain valleys.

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During the nineteenth century it was generally believed that tapestry weaving mostly was engaged in "to while away the time for chalet girls, who at times had their Opstad looms placed between two trees in the fields," as some one wrote in 1865. But it is far from true that every farmer's wife

or daughter was a born art weaver. The real art weaving was done by specialists, living at certain farms from where their products were spread far around. We know that one tapestry-maker, Gyllaug Hågå in Fron, living in the second half of the seventeenth century, married a farmer who was well-known as a very good gunsmith; she, for her part, was famous for her tapestries. For one good tapestry she used to receive a sum equal to that paid for a cow. Her specialty was "The Five Wise and the Five Foolish Virgins," while other weavers were noted for their animals and flowers.

Thus everything indicates that there have been permanent establishments for the making of tapestries and that these have been run in a businesslike manner. We know the names of only four women weavers, but it is possible that future research will produce others through the study of the initials still preserved; of these Thor Kielland gives a complete list. And not only in this way will his book serve as the point of departure for further studies. It is, all told, an unusually rich, fruitful and inspiring work, and takes its place as one of the great books in the literature on Scandinavian art.

Dr. Haavard Rostrup is Inspector of The Danish Museum of Industrial Arts in Copenhagen.

FIVE ESKIMO POEMS

Translated by Erik Haugaard from the Danish versions by Knud Rasmussen

TRANSLATOR'S NOTE:

THESE Eskimo poems were collected by Knud Rasmussen, the great Danish explorer, on his fifth Thule Expedition, which traversed the northernmost parts of the North American continent bordering on the Arctic Ocean. This journey of 13,000 miles by dog sled was begun in 1921 and ended in 1924, and it remains one of the most exciting adventures in the annals of exploration. Those who, like the present translator, were youngsters at the time of Knud Rasmussen's exploits, cannot make any judgment of him: he was their hero, he was part of their lives, or—perhaps more correctly—part of their dreams.

Our debt to Knud Rasmussen is one of those large public debts which can never be repaid. He collected the tales and poems of the Eskimos of Greenland and northern Canada, before progress, the goddess of our time, banished this heritage to the hazy yesterday in which live only a few old, toothless hunters. Knud Rasmussen pub-

lished the poems in Danish translation, and the five poems here presented have been translated into English from the Danish versions.

Although the following poems are from the Canadian Arctic, they do not differ in style and language from the poetry of the Greenland Eskimos.

When reading these poems one should forget one's twentieth-century scientific background. They should be read as sheer poetry, not as anthropological material; for all poetry is equally primitive or equally advanced. One of the poets, whose work is translated below, was once asked how many poems he had created and answered, "How many songs I own, I do not know. That is something I never counted, I only know that I have many. Everything in me is a song; when I breathe, I sing." This is the answer of a true poet; the songs are not to be separated from him, counted like money in the bank; the songs are the poet himself.

AN OLD SONG ABOUT THE SUN AND MOON AND LONELINESS

There is fear in turning one's soul away,
In longing for loneliness while among happy people.
Eee-yai-ya ya ya.

There is happiness in feeling the warmth coming to the big world,
Seeing the sun follow its old footsteps in the summer night.
Eee-yai-ya ya ya.

There is fear in feeling the coldness coming to the big world,
Seeing the moon—soon new—soon full—follow its old footsteps
In the winter night.

Eee-yai-ya ya ya.

What is everything moving toward? I long toward east.
I shall never see my father's brother again,
Whom my soul wishes to open itself for.

Eee-yai-ya ya ya.

BREATHING

I will sing a song, a little song, which is strong.

Oonnaya annaya.

Sick I have been since fall,
Helpless, as if I were my own child.

Sadly I wish my woman to another's house,
To another man, who can be her protector,
Strong and solid like the winter ice.

Oonnaya annaya.

Sadly I wish my woman away to a better provider,
Now when I have not the power to lift myself.

Oonnaya annaya.

Do you know yourself? So little you know of yourself.
Powerless I lie on my bed,
Only my memory is strong.

Oonnaya annaya.

A HUNTER'S SONG

I could not sleep,
The ocean lied sleeping
In front of my village.

I rowed out,
A walrus came up
At the side of my kayak.

I stuck the harpoon in its side
And the seal bladder attached
To my line skipped over the ocean.

But soon the walrus was up again
Beating its flippers in anger—
Like elbows over the sea's surface—
Trying to burst the bladder.

Useless was its anger,
For the skin of an unborn lemming
Was attached to my line.
Gasping evilly, gathering its strength,
I rowed toward it,
And ended its fight with death.

Hear you! men from foreign fjords
Who breathe in pride with the air!
Fill up your lungs,
With song of a stranger's daring hunts.

THE SONG OF THE LITTLE DAY

Eeyaya — Eeya
A fragment of a song comes to me,
I embrace it like another human being.
Eeyaya — Eeya.

Should one feel shame over a child
That one has carried,
Because one hears he has fled from the village?
Eeyaya — Eeya.

Are they right who think like that?
Eeyaya — Eeya.
They are right.
Eeyaya — Eeya.

I am ashamed! For he did not have a mother
Faultless as the heavens,
Clever and without folly.
Eeyaya — Eeya.

Strangers' tongues will educate him, gossip
Finish the work. All this is the guilt
Of the one who bore him.

Eeyaya — Eeyaya.

I should feel shame.
Instead I feel envy; for those who have friends
Waving behind them, when after a feast
They set out on a long journey.

Eeyaya — Eeyaya.

I remember a spring.
We broke camp near the crosseyed mountain;
Our footprints sank in the sun-dried snow,
I was like a tame animal, keeping close to man.
When the message came, of murder and flight,
The earth became a mountain with a thin pointed top
And on it I stood, staggering.

AIJUK'S SONG DREAMT BY PAULINAOQ

I am filled with joy when the day breaks against the heavens.
Aye — Yai — Ya.

I am filled with joy when the sun slowly moves into the heavens.
Aye — Yai — Ya.

But fear strangles me, fear of the greedy maggots,
That eat themselves into the hollow of my bones and my eyes.
Aye — Yai — Ya.

I am lying here remembering, how fear smothered me
When they left me in the snow hut on the lake.
Aye — Yai — Ya.

Wonderful was life in the winter.
But when did the winter make me happy.
I was always full of care.
Worrying that there would not be skins for us all,
I was always full of care.
Aye — Yai — Ya.

Wonderful was life in the summer.
But did the summer make me happy?
Always I was full of care,
Worrying about food for the winter.
Ayee — Yai — Ya.

Wonderful was life, when one stood by a fish hole on the ice.
But was I happy standing by my fish hole?
I was always full of care for my little fish hook,
Worrying that it would catch no fish.
I was always full of care.

Ayee — Yai — Ya.

Lovely was life when one danced at a feast.
But was I happy in the feast house?
I was always full of care.
Worrying that I should not remember the verses of my song.
Always I was full of care.

Ayee — Yai — Ya.

Lovely was life . . . Now happiness flows into me
Each time the day makes the night sky white.
Each time the sun moves slowly into the heavens.

Ayee — Yai — Ya.



MOOSE

A SHORT STORY

BY ALBERT ENGSTRÖM

Translated from the Swedish by Edith T. Aney and Sven O. Karell

THE ESSENTIAL thing in Johan Karlsson's existence was hunting, or, more exactly, poaching moose. Otherwise, he was a crofter in Björnhult's manor. He was the cleverest poacher in the whole province and never had been caught, despite the efforts of the district police superintendent, the gamekeepers and the game wardens. His appearance was innocence itself, and his mouth was hidden under a pair of huge drooping mustaches. His eyes gazed out light blue and expressionless at the world-at-large, at least when he stood before the law or when someone talked about moose hunting. He always hunted alone—as a practical man does to avoid troublesome witnesses. Afterwards, he fetched the carcass out of the woods with the help of his old lady and the horse—well, she wasn't exactly old, because the youngest child was only five, but he called her old woman, or "käring," anyway. There lay a great deal of love behind that word.

But now the measure was full. It was moose season, and the manor's hunting party rode over the meadows. A moose, whom the patron wanted like the devil to kill, himself, had completely disappeared. Johan Karlsson was naturally among the battue-men. And in the night, the gamekeeper Johansson's Fia had seen him bury something in the fence corner by the barn. Naturally he had buried the moose meat there.

The next day Johan Karlsson's youngest child was playing in the yard when the district police superintendent and parish constable strode in through the gate in all their grandeur.

Little Johan swept off his cap, because he had been properly brought up, and said—when he knew which big shot it was who honored the croft with his visit: "Pappa hasn't shot any moose! Pappa hasn't shot any moose!"

This, of course, heightened the suspicion.

"Is your father home?"

"Ja, but he hasn't shot any moose."

In the kitchen sat Johan Karlsson, just finishing his breakfast of ordinary herring—not moose fillet—when the big men strode in, certain of their prey. They didn't bother to take off their goldbraided caps.

"Now, it's just as well to confess first as last Karlsson," said the district police superintendent. Neither he nor the parish constable said "good day" or took off their caps.

Karlsson's eyes became a shade bluer, and he asked: "Is the district police superintendent's head cold?"

"So, you're impudent as well, you rascal," said the police superintendent. "The devil take me, this isn't any church.—Confess at once where you've buried that moose!"

"I have neither shot nor buried any moose," said Karlsson, "but those who come in under my roof and want to be

called gentry and neither say 'good day' nor take off their caps—those I am man enough to put out of my house," he continued, belching, because the herring had been good and the potatoes plentiful.

"Oh, indeed, you threaten us, too, you whelp?" said the police superintendent. "That we shall remember."

"And the police superintendent slanders *me*—that *I* shall remember," retorted Karlsson.

"Then you aren't going to confess, you villain," continued the police superintendent.

"Not for you, you blackguard," answered Karlsson.

"Indeed, you're insulting me. This is becoming a difficult case. Well, it so happens that we know where you have buried the moose. Show us the place!"

"When you already know it, you asses, why should I show you?"

"Well, we'll meet in court," said the police superintendent.

"It's all right by me. It will mean one day's work less for me and a few riksdaler more. Is there anything else you want to say? Otherwise, go to blazes!"

Karlsson's eyes were now dark blue, and his muscles swelled under his leather coat.

The elegant gentlemen marched off and betook themselves directly to the fence corner by the barn. In the toolshed they immediately found a mattock and a spade. Clues to the night's work were clearly to be seen, and it wasn't long before they struck the well-flayed and properly prepared body of

the moose. Just as was proper, the shanks and head had been removed. The matter was clear-cut.

After several hours the moose had been taken away in an open wagon, and on the next day, the meat was auctioned off, the district police superintendent himself knocking it down, since he was just in the process of giving his big banquet for the notabilities of the countryside. Naturally, the *pièce de résistance* for the evening meal was going to be moose cutlet.

* * *

Things which happen in a remote forest croft don't spread around rapidly—sometimes they remain a secret forever.

But this time, Johan Karlsson did present himself at the hearing for having poached moose. The hearing was a tremendous disaster for the district police superintendent, because it was quickly proved that the buried animal was Karlsson's old horse, which had died of colic.

As the story goes, the judge, on the bench, was seized by violent attacks of vomiting, and the same fate overcame some other gentlemen who had partaken in the moose cutlet orgy. Even the district police superintendent had to rush out of the court room for a similar reason. Besides this, he had to pay a fine for lack of judgment in carrying out his duties and for the abusive language he had let drop during his visit to Karlsson's.

That year Karlsson shot three moose, and thus he had the means to buy himself a new horse.

*This story by Albert Engström (1869-1940) is taken from his volume *Mot Aftonglöden*. Two other stories by Sweden's greatest humorist appeared in the REVIEW last year.*

SCANDINAVIANS IN AMERICA

A scholarship fund named in the memory of the late Crown Princess Märtha of Norway was announced at a reception held on her birthday, March 28, at the headquarters of The American-Scandinavian Foundation. The eventual goal of the national campaign of the Crown Princess Märtha Friendship Fund has been set at \$125,000.

The Fund was named in honor of the late Crown Princess Märtha as a tribute to her efforts to encourage close cooperation between the Scandinavian countries and the United States. At the invitation of President Franklin D. Roosevelt, she spent four years in the United States with her children during World War II, and was known as a great friend and admirer of this country. She and Crown Prince Olav also made three extensive tours of the American continent, in 1939, 1942, and 1944.

The income from the Fund will be used to provide scholarships for Norwegians who wish to study in the United States and for Americans studying in Norway. It is hoped that the Fund will provide enough income for one scholarship annually to each country—this number to be increased in the future as the Fund grows by donations and bequests.

A 10-member Military Committee of the Norwegian Parliament, accompanied by defense minister Nils Handal, arrived in Washington, D. C., February 5, to be guests of the State Department on a two-week study tour of U. S. defense installations.

Forty-three Norwegians are among

the American Field Service students now studying for one year in U.S. high schools, while living as guests in American homes. Since the program was started in 1947, 146 Norwegians have enjoyed the same hospitality.

Norwegian-born Dr. Knut Schmidt-Nielsen, professor of zoology at Duke University, has been elected a fellow of the New York Academy of Sciences.

The new Sons of Norway Centre in Brooklyn, N. Y., which is owned by five lodges belonging to this fraternal order, was opened with a three-day celebration in February.

Dr. Sigvart A. Hofland, professor of Music and composer in residence at Luther College, died on March 13 at the age of 66. Born in Bergen, Norway, Dr. Hofland studied music in New York and Chicago and was for several years a violinist with some of the well-known symphony orchestras. In 1942 he was appointed professor of music and director of the Schola Cantorum and the male chorus at Luther College, Decorah, Iowa. The following year he became director of the Luther College concert band. Dr. Hofland was also active as a composer and arranger, and created numerous works for both choirs and orchestras. He had twenty compositions published by the Norwegian Composers' Publishing Association in Oslo. Among his major works are *Symphony in C Minor*; a tone poem, *Ungdoms Higen*, for symphony orchestra; *Prelude and Fugue in C Minor* for string orchestra; and a five-part *Mass in C* for women's voices.



PRINCESS ASTRID OF NORWAY ON HER ARRIVAL
AT IDLEWILD AIRPORT IN NEW YORK

Princess Astrid of Norway arrived in New York on March 3 to spend two weeks at Palm Beach, Florida, as guest of Mrs. Charles Ulrick Bay, whose late husband was U. S. Ambassador to Norway.

The fiftieth anniversary of the death of Henrik Ibsen is being commemorated this year, and there has already been a rash of Ibsen performances by American theatrical companies.

The Hedgerow Theatre in Philadelphia presented *Ghosts* in late January; a new production of *Rosmersholm* opened at the Provincetown Playhouse in New York on February 24; and the

Pratt Playshop at Pratt Institute in Brooklyn, N. Y., presented *The Wild Duck* in a new translation by Rolf Fjelde in March.

Scandinavian Echoes, New York's Norwegian radio program, celebrated its 20th anniversary on February 11. A special program, produced by Hans Berggren, featured the Nordic Glee Club and the Walter Eriksson Orchestra.

Karl I. Eskelund on February 1 became the Permanent Delegate of Denmark's Mission to the United Nations in New York succeeding William Bor-

berg who had retired because of age. By the same Royal Resolution of January 20, Mr. Eskelund, who had the rank of Minister, was elevated to the rank of Ambassador.

The Constantin Brun Award for distinguished service, in the form of a trip to Denmark, was this year granted to Marius Andersen of Brooklyn. Mr. Andersen, accompanied by Mrs. Andersen, left on March 14 on the *Stockholm* for Denmark. On March 7 the couple celebrated their Golden Wedding Anniversary.

Professor Hugo Theorell, head of the Biochemistry Department of the Nobel Institute in Stockholm, who last year won the Nobel Prize in medicine and physiology, received an honorary doctor's degree from the University of Pennsylvania in Philadelphia on February 11. He later gave lectures at institutions in New York, Boston and a few other cities.

Dr. Ragnar Granit, head of the Nobel Institute's neurophysiological department in Stockholm, arrived in New York in February for a two-week visit, to give a series of lectures at the invitation of the Rockefeller Institute. From 1929 to 1931 he worked as a Research Fellow at the University of Pennsylvania in Philadelphia, and in 1954 he lectured at Yale. Professor Granit was born in Finland.

The Swedish Chamber of Commerce of the U. S. A. celebrated its fiftieth anniversary with a dinner at the Hotel Biltmore in New York on February 16. The main address was given by Dr. Hugo Theorell, the 1955 Nobel Prize

winner in physiology and medicine. The other speakers were Swedish Ambassador Erik Boheman, Deputy Under-Secretary Leif Belfrage from the Foreign Office in Stockholm, and the Assistant Secretary of Commerce for International Affairs in Washington, Harold C. McClellan.

Dr. Arne Tiselius of Sweden visited the United States in January to receive the Franklin Medal, one of the world's foremost scientific awards, from the Franklin Institute in Philadelphia, which at the same time observed the 250th anniversary of the birth of Benjamin Franklin. Now 53 years old, Dr. Tiselius won the 1948 Nobel Prize in chemistry for his biochemical discoveries, primarily concerning the complex nature of serum proteins. He is president of the International Chemistry Union.

22-year-old Ulf Schmidt, from Stockholm, on February 26 became the United States Lawn Tennis Association's indoor singles champion by defeating his countryman Sven Davidson, who won the championship in 1954. The scores of the final match were 6-1, 6-3, 8-10, 6-3. In the semi-finals, Ulf Schmidt defeated Gilbert Shea, of California, 6-3, 6-4, 11-9, while Sven Davidson outplayed Arthur Larsen, the 1953 American indoor champion, 6-3, 6-4, 6-2.

Oscar Thorsing, since 1952 Sweden's permanent delegate to the United Nations, was appointed Minister to Canada from April 1, while the incumbent envoy in Ottawa, Klas Böök, who had held that post since 1951, was transferred to be Ambassador to Peking. Many other changes in Sweden's

diplomatic representation, involving Paris, Bonn and other important posts, were announced after a Cabinet meeting in Stockholm on February 10. Consul General Carl Fredrik Hellström in Minneapolis, who has reached the statutory age of retirement, was succeeded on June 1 by Gösta af Petersens, First Secretary at the Swedish Legation in Buenos Aires.

D. Samuel Gottesman, an international banker and industrialist of New York, died on April 21 after a brief illness. He was 70 years old. Mr. Gottesman was President and Director of Gottesman & Company, Inc., Central National Corporation, and Gottesman & Company Aktiebolag, Stockholm, Sweden, and a Director of Eastern Corporation and Rayonier, Inc.

For over 50 years, Mr. Gottesman was closely associated with the world woodpulp and paper industry, and was for many years recognized both here and abroad as one of the foremost leaders in this field. He was also active for several decades in the investment banking field.

Under the auspices of a Foundation that he established, and which bears his name and that of his late wife Regina — the D. S. and R. H. Gottesman Foundation — he provided scholarships in many universities, including the University of Maine, the Institute of Paper Chemistry, Massachusetts Institute of Technology and McGill University.

In recognition of Sweden's humane help to victims of Nazi persecution of all faiths and nationalities, Mr. Gottesman established a Chair of the Hu-

manities at the University of Uppsala. He was awarded the Royal Order of the North Star, Knight First Class, by the late King Gustaf V of Sweden.

Dr. Elmer W. Engstrom, Senior Executive Vice-President of the Radio Corporation of America and in charge of the concern's research laboratories at Princeton, New Jersey, received the John Ericsson Gold Medal for 1956 at the 68th annual dinner of The American Society of Swedish Engineers in New York, on February 11.

Dr. Engstrom has made significant contributions to the development of television and in other fields of electronics. He was born in Minneapolis of Swedish parents.

The Freer Gallery of Art, the Smithsonian Institution's oriental art museum, has awarded its first Charles Lang Freer Medal to Professor Osvald Sirén, of Stockholm. The presentation ceremony took place in Washington, D. C. on February 25, when Dr. Sirén also gave a lecture. The award will be bestowed from time to time for "distinguished contribution to the knowledge and understanding of oriental civilizations as reflected in their arts." It was established in honor of the Freer Gallery's founder, a Detroit industrialist. Dr. Sirén, who was born in 1879, has had a long career with the National Museum in Stockholm and as a teacher of the fine arts at the Stockholm University. He traveled extensively in China and Japan, and has published many works dealing with the history of Chinese sculpture and painting.

THE QUARTER'S HISTORY



The convention on stateless persons was drafted at UN Headquarters during September 1954 by a Conference of Plenipotentiaries and differs from the Convention Relating to the Status of Refugees in that the latter benefits only those stateless persons who also belong to certain well-defined categories of refugees.

THE MOST SEVERE WINTER in personal memory was visited upon Europe this year. In Denmark, a heavy fall of snow was reported on February 1, particularly so over the islands of Lolland, Falster, Møn, and Bornholm, as well as Eastern Jutland. Danish icebreakers were kept busy and others held in reserve to keep sea lanes free and bring relief to ships stuck in the ice.

There was for days no traffic between Jutland and Fyn; on one day as many as 2000 passengers were stranded at Nyborg and Korsør, along with accumulations of freight cars, because of failure of ferries across the Great Belt. The SAS performed emergency service and naval planes dropped food supplies to scores of icebound vessels. At one time practically all traffic in Danish waters had stopped, and transportation of agricultural products, live animals

and fuel suffered greatly. The island of Bornholm reported snow drifts as high as 12 feet. Ferry connections between Copenhagen and Malmö, and Elsinore and Helsingborg as well as Gedser-Grossenbrode, were kept open albeit with delay, as was the case with the Copenhagen-Oslo route. And tragic was the plight of water birds — swans and ducks — several thousand of which had to be fed by farmers and fishermen and from helicopters.

REVEREND JENS CHRISTENSEN, a Danish Lutheran missionary, was recently ordained Bishop of the new Lutheran Church in Pakistan, established by joint action of Danish and American Lutheran congregations. He will preside over a synod of six Pakistanees and six foreign missionaries. The consecration ceremony in Risalpur was led by Dr. Johannes Sandegren, recently retired Bishop of Tranquebar in South India, and Bishop Gudmund Schiøler of Roskilde representing the Church of Denmark.

THE FOURTH SESSION of the Nordic Council was opened in Copenhagen on January 27 under the chairmanship of the new President, former premier Erik Eriksen of Denmark. In his opening speech he stated that popular support was behind Nordic cooperation because it had become a necessity for reasons of culture, trade, and political self-determination.

The retiring President, Professor Bertil Ohlin, said that the task of the Council was to bring the Nordic peoples together on the work of Everyday and stressed the great responsibility

resting on the Council.

Danish Prime Minister H. C. Hansen confirmed the confidence created in the work of the Council — scepticism having given way to respect. It was appreciated that a common market could not be created in a short time but it had become clear that difficulties could eventually be overcome.

Norway's Premier Einar Gerhardsen said that no responsible Norwegian politician was against Nordic cooperation. Opinion was divided on the question of a Nordic Customs Union, he said, and asked the Council to take this into consideration. Finn Moe of Norway stressed that Norwegian misgivings as to a customs union sprang from economic considerations. Swedish Prime Minister Tage Erlander stressed the importance of economic cooperation, while Bjarni Benediktsson of Iceland advocated a permanent organ for the Council in each country for the discussion of joint Nordic problems. Finland was actively represented for the first time and was warmly welcomed.

The Nordic Economic Cooperation Committee had prepared a preliminary report on the proposed common market. It was one of the main issues. In order to form a common market, without violating the rules of the General Agreement on Trade and Tariffs (GATT), the report said, the three nations would have to exempt a preponderant part of their inter-trade from customs and other barriers, and the report contained concrete suggestions on changes in customs and import restrictions for 45% of the inter-trade.

In all, eighty-nine communications, reports and proposals were sent to the various special committees and later

discussed during the two-day general debate. The interest centered on the plan for economic cooperation within the framework of a free market, involving Denmark, Norway and Sweden. A comprehensive progress report from the Nordic Economic Cooperation Committee provides for free trade among the three countries, coupled with unified customs tariffs, for goods and products representing about 45 per cent of the inter-Scandinavian trade. The goal is to achieve the 65-70 per cent that will be necessary in order to have the North recognized as a free-trade area under the General Agreement on Tariffs and Trade (GATT).

While still being discussed in the Council's economic committee, the trade plan met resistance from Norwegian economists and members of Norway's Conservative opposition, who asked for a postponement, and during the general debate the reservations were made with greater emphasis. The Council consequently decided that further factfinding and planning will be necessary, and that this work should be extended to include fiscal, monetary and trade policies. The Council also decided to recommend to the governments the appointment of a coordinating committee to plan for the establishment of a Nordic nuclear-research institute in Denmark and for closer cooperation in the atoms-for-peace program. The next meeting of the Nordic Council will be held in Helsinki in February, 1957.

Before the meeting in Copenhagen, the question of a joint Scandinavian market was widely discussed in the press. A Swedish industrial leader pointed out that if such cooperation

could be achieved, the domestic market would be doubled so far as Sweden is concerned, while for Denmark and Norway it would be a three- to four-fold expansion. The foundation would thus be laid for a substantial increase in industrial production capacity. A more active competition among the industries of Denmark, Norway and Sweden, the Swedish industrialist added, should result in more efficient and economical production, from which the consumers would benefit, and there is also good reason to expect greater chances for specialization and a more rational distribution of output among the industries of the three countries.

FOLLOWING a breakdown of lengthy wage and hour talks, Denmark faced a severe labor conflict in March. Some 30,000 metal workers and laborers struck on March 17, and the following day 4000 seamen. On March 20 other unions joined the walkout, bringing the strikers to some 60,000. The strikes were met with notices of lockout by members of the Danish Employers' Association, which employs altogether some 235,000 workers. Of these, some 10 per cent are engaged in vital production and would be exempted. Printing trades joined the walkout with the result that practically all Danish dailies and other publications ceased publication with Saturday, March 24.

Eventually a settlement proposal was worked out which both sides recommended be accepted. Meanwhile the employers canceled their threat of a lockout. The compromise plan provided for a general wage increase of 1½ cents an hour, a certain payment in case of illness, and other social benefits.

Premier H. C. Hansen, accompanied by Minister of Education Julius Bomholt and other officials, visited Moscow in early March. During the talks the Danish delegation resisted Soviet pressure to obtain a formal pledge that she would bar foreign troops or bases from her territory; the Danes replied that the question of foreign military forces on Danish soil was an internal question that had been dealt with in the Danish Parliament. However, Mr. Hansen and Premier Nikolai A. Bulganin signed an agreement to coordinate sea rescue services in the Baltic. They also agreed that negotiations be opened in Copenhagen in the near future to regulate Danish indemnity claims arising from the absorption of the Baltic republics of Estonia, Latvia, and Lithuania into the Soviet Union in 1940.

A Soviet wish for the delivery of a Danish tanker (strategic material incompatible with Denmark's membership in NATO) was met by a Danish offer of two freighters. The formal trade negotiations were to be resumed in Copenhagen in April. Julius Bomholt and Nikolai A. Mikhailov, Soviet Culture Minister, agreed on "expanded cultural cooperation."

Agreement was also reached on the exit of Danish citizens who wished to leave the Soviet Union; the Soviets had touched upon the question of a popular front in Denmark between the Social Democrats and the Communists, but Mr. Hansen refused to discuss this because he was visiting Moscow as Danish Premier and not as a Social Democrat. In the words of Premier Hansen, as mentioned in the Danish press, "we have not sold one another our points of view."



ICELANDERS will remember the first quarter of 1956 as a period when their precarious economic situation was more precarious than ever and their turbulent political scene more turbulent than ever. Inflation was running wild once more and only by levying new and heavy taxes could the Government keep the basic fishing industry going. All this proved too much for the uneasy coalition Government which was fast coming apart. To the uninitiated, Icelandic politics seemed to go from a complex to a near chaotic situation of denunciations, proclamations, alliances and counter-alliances, party-splits, name-changings and intrigues. Only one thing seemed to be certain: There will be elections to the Alþingi this spring, probably in late June.

INFLATION since the war has followed the Icelanders as faithfully as a shadow. If they could agree amongst themselves on the causes of this unpleasant shadow, they might have done more to get rid of it. The Right claims it is caused by rising wages, while the Left points to the profits of middlemen. Other and better balanced observers add the extremely heavy rate of investment in post-war Iceland and the large-scale spending by the United States on military construction. Lack of diversity no doubt makes the economy more sensitive than it otherwise would be.

Whatever the cause, the Icelanders have been able to keep inflation down for from two to four years at a time, only to lose control again. Last time

when they slipped, the remedy tried was devaluation of the króna. While many consider another devaluation inevitable (and the króna has actually been partly devalued already), the Government chose to heavily increase subsidies to the fishing fleet last New Year in order to enable the fleet to continue operations after the steep increases in costs that had piled up during the year. To raise the necessary revenue, import duties were raised, immediately causing new price increases. What the continuation will be is anybody's guess.

THE COALITION of the two largest parties, the Independence Party and the Progressives, which has governed Iceland since 1949 with a comfortable parliamentary majority, has nevertheless been an uneasy one. The Progressives, who are a center-to-left party, have always considered the Independence Party (Conservatives) their arch-enemies and claimed the coalition was to them a necessary evil. They called a party congress in March for a review of their policy and made some fateful decisions: They would end the coalition, call for elections this spring and offer the Social-Democrats an election-alliance with the purpose of winning a majority and forming a new Government after the elections.

AT THIS POINT it may be helpful to mention the Icelandic party structure. Counting from what is traditionally called the Right, the parties are: The Independence Party, The Progressive Party, The Social-Democratic Party, The National Preservation Party, and the Communists. As this shows, there is one party on the Right and four on

the Center and Left. The latter hold a majority—if they could agree to work together, which they cannot, since the Progressives and Social-Democrats refuse to work with the Communists. During the last 10-12 months there has been rapidly increasing talk of some kind of left coalition, with the Progressives and the Social-Democrats working for a non-communist coalition, and the Communists and a small fraction of Social-Democrats advocating one including the Communists.

THE PROGRESSIVE CONGRESS took a firm stand for a non-Communist coalition and refused to consider including the Communists. This led the formally non-political Iceland Labor Federation to take the unprecedented step of launching a political movement in order to participate in the elections. Actually this was a step by the Communists and their friends in the Federation to form some kind of Left-coalition that would accept them. The result of all this is, that instead of the previous five parties there will probably be four contesting the coming election: The Independence Party, the Progressive-Social-Democratic Bloc, the National Preservation Party, and the new Left Block that is sponsored by the Communists and some non-Communist supporters.

ANOTHER FATEFUL DECISION made by the Progressive Party Congress was a new stand on the sensitive defense question. There has been considerable opposition to the American Defense Force in Iceland within the Progressive and Social-Democratic Parties, and possibly also within the Independence Party, while the Communists have always opposed the Americans openly.

This led to the formation of a new party four years ago, the National Preservation Party, which had as its principal policy the withdrawal of the American forces. This party polled 6 per cent of the electorate and got two members into the Alþing.

ALL PARTIES IN ICELAND have at some time or another since the war declared their opposition to any foreign forces in Iceland during "peace-time". The Korean War was the reason why the Independence, Progressive, and Social-Democratic parties supported the re-entry of American forces. Now this war is over, and many deem the international situation to be more peaceful. Hence the changed policy of the Progressives and the Social-Democrats.

CHESS was much in fashion in Iceland during these months, due to international victories by a young Icelander, Friðrik Ólafson, who seems to be about to enter the front ranks of world chessplayers. He was an unexpected victor at an International Tournament in Hastings in England, and defeated the Argentine master Pilnik in Iceland, while he lost a duel for the Scandinavian Championship to Denmark's equally young Larsen.

ÁSGRÍMUR JÓNSSON, one of the pioneers of modern Icelandic painting, was 80 in March, and was honored by a retrospective exhibition sponsored by the Government of Iceland.

ICELAND enjoyed a mild winter, while Britain and Continental Europe suffered one of the most severe winters in decades. However, occasional gales caused some damage and several small fishing-boats were lost.



THE 100TH REGULAR SESSION of the Norwegian Storting was formally opened on January 12. For the first time in his fifty-year reign, King Haakon was unable to attend the ceremony. Acting on his behalf, Crown Prince Olav read the "Speech from the Throne," which gave an outline of the Labor Government's program for the current year.

The "Speech from the Throne" affirmed the government's determination to work for international relaxation through the United Nations, and to participate actively in the political, military, and economic cooperation among the NATO members, as a means of preserving the nation's peace and freedom. Towards the same end, the government is re-examining the organization and composition of national defense, in order to make it more up-to-date and effective.

Subsequently, justice minister Jens Haugland read the "Report on the State of the Realm." In a brief closing statement, Parliament president Oscar Torp emphasized Norway's development toward an ever broader democracy, firmly founded on the idea of a state based on law and the principle of man's inviolable rights in relation to the State.

IN A SERIES OF ACTIONS on January 30, Norwegian navy patrol boat crews boarded and seized 13 Soviet fishing vessels which, in violation of international law, were operating within Norway's 4-mile coastal fishing boundary. The seized Soviet craft included a 7,000

ton depot ship and 12 trawlers. Two of the trawlers had to be halted with warning shots. The seizures were made off the western port of Alesund, where the annual fat herring fisheries were in full swing. The Soviet fishing fleet on the banks was estimated at 50-60 craft.

Foreign minister Halvard Lange hastily returned from the Nordic Council session in Copenhagen. He instructed the Norwegian ambassador in Moscow to protest the violation of Norwegian fishing waters, and also summoned the Soviet ambassador in Oslo. Editorials in Oslo newspapers sharply criticized the Soviet fishing intrusions.

In its reply to the Norwegian protest, the Soviet government maintained the seizures were caused by "a regrettable misunderstanding," and expressed hope for an early release of the Soviet fishing vessels. The Soviet note conceded that some of the vessels may have entered within the fishing limits "due to weather conditions and the complications of reckoning the boundaries of Norwegian territorial waters."

On February 6 a Norwegian court in Alesund found the 16 Soviet skippers guilty of violating the coastal fishing waters, imposing a total fine of 629,000 kroner. The Soviet skippers accepted the fines within an hour after the verdict was pronounced and the Soviet trade mission in Oslo promptly provided the necessary guarantees. The 15 trawlers and the 7,000 ton depot ship *Tambow* were then released by the Norwegian fishing authorities.

THE LAGTING division of the Norwegian Parliament in February gave final approval to a government proposal providing for extension of the obliga-

tory health insurance to cover *all* Norwegians, with more liberal benefits. Due to become effective July 2, 1956, the reforms will cost 82 million kroner extra a year. A majority in both divisions of Parliament decided to increase the employers' share of the premium from 45 to 60% rather than to 55%, as urged by the minority, and to keep the share paid by the State at 20%, instead of raising it to 23%. The vote in the Odelsting was 50 to 38, and in the Lagting 21 to 16. Most of the other amendments were adopted unanimously.

The comprehensive health insurance scheme, now covering well over 3,000,000 of Norway's 3,400,000 population, will, under the new bill, be extended to some 330,000 heads of households and dependents. These include smallholders, handcraftsmen, and others who have been barred from voluntary membership, as well as many who fail to meet present requirements because of poor health. Housewives, though still listed as dependents, will be permitted to take out supplementary insurance, entitling them to cash benefits during illness. The 2-year limitation on sick benefits will be lifted in regard to tuberculosis, chronic arthritis, polio, and cancer. This reform is estimated to cost some 12 million kroner extra a year, of which about half will go to TB patients. The new act also provides that all members shall be paid one-third of their benefits in cash, while hospitalized. The purpose is primarily to help single and low-income members to meet current expenses during sickness.

Featuring free choice of physician, Norway's health insurance program provides medical care, hospitalization,

surgery, maternal benefits, and remedial treatment, as well as cash allowances to ease the loss of income during sickness.

M/S BERGENSFJORD, the new passenger vessel of the Norwegian America Line, was delivered from the shipbuilders this spring. The 18,500-ton liner will arrive in New York on June 8, with Captain Olaf Bjørnstad at the helm. Featuring the world's largest all-welded aluminum superstructure, and twin-stabilizers to reduce rolling, the new liner will accommodate 130 passengers on First Class and 760 on Tourist Class.

MEMBERS of Thor Heyerdahl's new expedition to the South Pacific believe they have solved the riddle of how the giant stone statues were erected on Easter Island. In a practical experiment, arranged to test legendary working methods, twelve islanders were able to raise a keeled-over 15-ton statue, and then set it up atop an ancient temple wall. They finished the job in 18 days, using only boulders and logs for tools.

The working method, recorded for posterity by the expedition's photographer, was primitive but effective. Three logs of very tough wood, resting on boulders and lava rocks, served as levers. Lifting the 10-foot statue a fraction of an inch at a time, the islanders piled pebbles underneath it for support. The operation was repeated from alternate sides until the statue was brought up on the 10-foot temple wall and raised to a vertical position. The latter feat was accomplished with the aid of four guy ropes.

AN IMPORTANT AGREEMENT, aimed at increasing the flow of Swedish tran-

sit goods to export harbors in the Trondheim Fjord, was signed by the Norwegian and Swedish governments in March, subject to approval by the respective national assemblies.

The main provisions call for: 1) building a connecting highway between the central border districts of the two countries, with Sweden to pay 18.9 million kroner of the estimated 27.6 million kroner construction cost; 2) construction of a mountain-sheltered oil depot and wharfage facilities at Murvik on the Trondheim Fjord, and later possibly also at Langstein; and 3) equalization of freight rates on the Meråker railway.

The oil depot is to be built and operated by a Swedish company on behalf of the Swedish state, while the oil transport to Sweden will be undertaken by a Norwegian company. The new projects will supplement present facilities for handling the transit traffic through ports in the Trondheim Fjord.

SNOWSLIDES in the Lofoten-Vesterålen area of North Norway killed 21 persons, mostly women and children, on March 7. Enormous snow masses swept houses into the sea, smashed a power station, broke high tension towers, and blocked roads.

TWO NEW POSTAL STAMPS, in values of 35 and 65 øre, with a portrait of the late Crown Princess Märtha, were issued by the Norwegian Post Office on March 28. Proceeds from the 10 øre surtax will go to the Crown Princess Märtha Memorial Fund.

A RECORD CATCH of 1,200,000 tons of

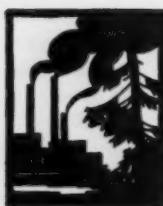
herring, with a first-hand value of over 247 million kroner, was made this year by Norwegian fishermen. The previous record, set in 1954, was 1,080,000 tons.

A FORMAL AGREEMENT to set up a national medical center in Seoul, as a joint project of Norway, Sweden, Denmark, the Republic of Korea, and the U.N. Korean Reconstruction Agency—UNKRA, was signed in Seoul on March 13. The hospital is to furnish medical care for some 450 lying-in patients, and will also provide training for Korean physicians, advanced medical students, nurses, and laboratory technicians. After reconstruction, the center will be administered by a board comprising Scandinavian and Korean representatives.

DISAPPOINTING is the word for Norway's showing in the 1956 Winter Olympics, held last January-February in Cortina d'Ampezzo in the Italian Dolomites.

After having won all past Olympic games but two, Norway could this year do no better than seventh place and brought home only two gold medals. The failure to place in ski jumping and the rather poor showing in the speed-skating races were the source of keen disappointment in the homeland of winter sports.

Still, the Norwegians could boast a number of splendid individual achievements. The two most outstanding, of course, were the Olympic Championships in 15-kilometer cross country skiing and Nordic combined skiing, with Hallgeir Brenden and Sverre Stenersen taking the honors.



THE BALANCE OF POWER between West and East, the policy of the Soviet Union, the critical situation in the Middle East, the close relationship between Swedish defense and foreign policy, and Scandinavian cooperation were the main points of a foreign-policy debate in the Riksdag on March 7. It opened with a resumé of the international situation which was presented by Foreign Minister Östen Undén in the Lower House, and in the Upper Chamber by Prime Minister Tage Erlander.

The national unity about the alliance-free policy has been of great value, Premier Erlander said during the course of the debate. "We naturally plan for our defense on the basis of our own resources, and not with the idea of receiving help from the outside. A strong defense, therefore, is a prerequisite for our alliance-free policy." The Swedes believe in democratic government, Mr. Erlander further pointed out, and "it is self-evident that we feel a stronger kinship with countries governed by the same principles that we apply." This remark was made in answer to a statement by the Conservative group leader in the Upper House, Knut Ewerlöf, who said that "one prerequisite for a continued non-partisan foreign policy is that the alliance-free course is pursued in such a way that there can be no doubt about our ideological affinity with the Western Powers."

SWEDEN'S FOREIGN POLICY aims at keeping the country outside any major

conflict, but it must be supported by a relatively strong defense, Torsten Nilsson, Minister of Defense, declared during the subsequent Riksdag discussion of the defense budget. The problem is how Sweden in a period of unrest will be able to meet the demands for security, and at the same time satisfy cultural and social needs. The defense budget comprised procurement authorizations of 640 million kronor for the Air Force, 225 million for the Navy and 215 million for the Army. This had been approved by the Budget Committee's majority, but eight Social Democrats wanted to cut the total, 1,080 million kroner, by 250 million. During the Riksdag debate, these and some other members of the Social Democrat party emphasized that they were in no way negative toward the national defense, but that they were anxious to keep the military expenditure from increasing. Mr. Nilsson replied vigorously to the opposition from members of his own party, pointing out that the authorizations remain within the frame already established by the Riksdag. The two Houses of the Riksdag approved the defense budget with overwhelming majorities. The government proposal to cancel the refresher courses during the next fiscal year had previously been passed. About 68 million kronor will thus be saved.

THE SWEDISH GOVERNMENT, according to an announcement on March 7, has made representations with the U. S. and Norwegian governments because of the appearance over Swedish territory of a number of large, unmanned balloons with technical equipment. The balloons were observed in late January and early February. An inves-

tigation of the balloon flights and of certain materiel, including cameras and radio equipment, that came down in Sweden showed that the balloons had been launched from Norwegian territory and were of American origin. Since the launching of such balloons is against both Swedish law and international rules, the Swedish government, the announcement added, had to make representations in Washington and Oslo. On March 12, the U. S. assured Sweden that the launching of weather balloons had been stopped. Since early February, it was said, no balloons had been launched which might pass over Swedish territory.

THE IDEA of introducing commercial television in Sweden was rejected by Sven Andersson, Minister of Communications, in a bill to the Riksdag in March. Television, he emphasized, should, like the radio, serve society, culture, and popular education. Program time should not be leased for publicity purposes, and the expenses will therefore have to be defrayed by licenses and, in the beginning, government grants. An appropriation of five million kronor is requested for the next fiscal year. The current experimental broadcasts will be increased, so that there will be daily programs from Stockholm. A nationwide television net is envisaged, and the annual production costs are estimated at about 50 million kronor when the system is completed. The service will be operated by the Swedish Broadcasting Company.

AN AGREEMENT between the United States and Sweden about cooperation in the atoms-for-peace program was signed in January in Washington, D.C.

Sweden was represented by Ambassador Erik Boheman and the United States by Admiral Lewis L. Strauss, chairman of the Atomic Energy Commission, and Charles B. Elbrick, Assistant Secretary of State for European Affairs. The pact will make it possible for Swedish nuclear-research institutions to obtain information on atomic reactors and to borrow from the Atomic Energy Commission sufficient nuclear fuel, 13.2 pounds, to operate an experimental reactor. The United States has signed similar bilateral agreements with more than twenty other countries. They are regarded as steps toward the development of a free international market in this field, in anticipation of the new international atomic-power agency, about which negotiations have been carried on in the United Nations.

COLD WAVES with few if any precedents in modern times held Sweden, like most other parts of Europe, in their grip for several weeks in February. The Baltic Sea bid fair to become an inland lake, since the passages through the Öresund Straits, the Danish Belts and the Kiel Canal were all but bottled up. Traffic on Stockholm was maintained with the aid of ice-breakers up to February 14, but then it was halted by an impenetrable belt of pack ice driven in from the outer archipelago.

TWENTY PERSONS were killed and sixteen injured when an iron ore train and a rail bus collided January 13 in the mining district northwest of Stockholm. Ten of those killed were children on their way home from school. It was the worst railroad accident in Sweden since 1918.

DR. EBBA DALIN, noted champion of closer cultural relations between the United States and Sweden, died on January 25 in a hospital in Stockholm, 59 years old. She played an active part in organizing studies of American literature and culture at Swedish universities, and lectured extensively both at such institutions and under the auspices of various adult-education organizations. To the knowledge of American literature in Sweden she also contributed as editor of three anthologies.

ANDERS DE WAHL, one of Sweden's leading actors for more than half a century, died in a Stockholm hospital on March 9 at the age of 87. He created nearly one thousand roles, ranging from Sophocles and Shakespeare, Ibsen and Strindberg to comedies and farces. Anders de Wahl had become almost an institution in Sweden, and part of the traditional New Year's celebration was his reading of Tennyson's ode "The New Year Bells" over the radio.

SWEDEN'S UNIQUE EXPERIMENT in top-level collective bargaining covering the whole labor market was crowned with success on February 8, when the central organizations of employers, workers, and salaried employees reached a final agreement providing for an average increase of about 4% in the wage contracts for 1956. Employer and labor leaders as well as many observers, however, doubt that the experiment will be repeated next year.

Only firms which belong to the Employers' Confederation were parties to the settlement, but it will in all likelihood set the standard for the entire

labor market. More than two million wage and salary earners will thus be affected, and the increase in their earnings this year is estimated at approximately 1,200 million kronor. Last year, wage and salary improvements resulted in an additional personal income of about 2,500 million kronor.

The settlement was reached after 26 days of negotiations. The first efforts toward coordinated and centralized collective bargaining were made last summer, when all parties concerned realized that the wage and salary increases resulting from the various agreements for 1955 would be largely absorbed by higher prices and taxes. The negotiations began in December and were resumed in January.

PRIME MINISTER Tage Erlander, accompanied by a delegation of experts and newsmen, made an official visit to Moscow in late March. During his negotiations with Premier Bulganin and other high Soviet officials, the Swedish premier discussed several questions of importance in Swedish-Russian relations. In the communiqué issued following the negotiations what was said about Raoul Wallenberg was of most interest to the people of Sweden. Wallenberg was a Swedish architect and business man who disappeared while on a Red Cross mission in Budapest in 1945. Mr. Erlander elicited a promise from the Russians to the effect that they would study the documents the Swedes had presented in this case, and also to return Wallenberg if he was found.

Other Swedes or former Swedish citizens, according to the communiqué, will be permitted to return if they so desire. This promise probably referred primarily to a small group of Swedish Com-

munists who emigrated from the northernmost part of Sweden during the unemployment crises at the beginning of the 1930's. The question of outstanding Swedish business claims in Estonia, Latvia, and Lithuania, which in 1940 were absorbed by Russia, will also be settled. A Swedish delegation will be sent to Moscow for negotiations about these claims, which amount to about three million kronor. The communiqué further envisaged an expansion of trade between the two countries, as well as increased cultural contacts. The latter will principally consist of an exchange of delegations of artists, scientific and other experts, and sportsmen and athletes.

Sweden's foreign policy was also touched upon during the negotiations. Sweden pursues its traditional alliance-free course in time of peace, for the purpose of maintaining its neutrality in the case of war, the communiqué stated and the Soviet Union pledges itself to respect this policy as it has in the past. The two countries emphasized their interest in a further easing of tensions and in peaceful international cooperation, and expressed the desire to work in the United Nations for disarmament, the barring or control of atomic weapons, and an expansion of international cooperation in the peaceful use of nuclear power.

DR. IVAN BRATT, the father of the famous "Bratt System" of liquor control which was abolished last fall, died in a Stockholm hospital on January 25, 77 years old. He had been in poor health for some time.

Ivan Bratt became interested in the alcohol problem when he began practising medicine in Stockholm in 1906,

specializing in internal diseases. At that time many educational and other groups working for social betterment advocated prohibition as the only solution. Dr. Bratt, however, firmly opposed this theory and tried to find other answers, thus making his first great contribution to temperance. As early as in 1907 he drew up plans for a temperance program which included institutional care for chronic alcoholics, the opening of popular restaurants not serving liquor, increased temperance propaganda, and the removal of the private profit interest from the liquor business, meaning that the sale and distribution of alcoholic beverages would come under the aegis of public authorities. These principles were further developed and gradually won the confidence and support of many temperance workers and fellow physicians.

In 1914 Dr. Bratt was called in as head of the so-called Stockholm System, a forerunner of the Liquor Monopoly which was founded in 1917, and on January 1, 1919, the nationwide liquor control and rationing system became effective. From 1923 to 1928 Dr. Bratt himself served as managing director of the Public Monopoly Company. With its obvious and admitted faults, the Bratt System at first greatly improved the temperance situation, cases of drunkenness showing a marked decline. Twenty years later, however, it was a widely held opinion that the control system had outlived itself, and after comprehensive studies of the temperance situation the Riksdag in May, 1954, decided to abolish the restrictions. On October 1, last year, the new legislation took effect, and rationing was discontinued in stores and restaurants.



The Road. BY HARRY MARTINSON. Translated from the Swedish by M. A. Michael. *Reynal and Company*. New York. 1956. 276 pp. Price \$3.50.

Two of Sweden's famous works of fiction are, like the *Odyssey*, in a strict sense glorified travelogues rather than novels. Selma Lagerlöf's *Nils Holgerssons Underbara Resa Genom Sverige* was published in 1906, Harry Martinson's *Vägen till Klockrike* in 1948. Between them is a distance greater than the years. It is the measure from romanticism to realism. Miss Lagerlöf describes Sweden as seen by a child riding the back of a wild goose. Mr. Martinson's observer is a professional tramp.

Miss Lagerlöf glorifies her country by enveloping it in a mantle of fantasy. Mr. Martinson's tramp makes every person and object important by an almost microscopic record in the language of a poet writing prose. He makes vice seem a virtue, hunger and disease a cheerful martyrdom. It is indeed the infirm and underprivileged who inhabit the homes at which Bolle begs for his daily bread, but he gives them in exchange the joy and sympathy of the debonair and happy vagabond, his song of the open road.

Bolle the tramp began his career as a cigar maker in the age of craftsmanship. But machinery deprived even the cigar makers of any individualism except the patience of tending the machines. From that business he graduated to the profession of itinerant tramp. This book raises the question whether machinery, with its release from creative toil, has made the lot of men any happier. And many other questions of social import are asked in Bolle's wanderings, questions to be answered by the reader's personal philosophy. Yet there is no bitterness in Bolle's rationalization, only sympathy and tenderness.

One hardship in the life of a professional tramp is the absence of female company. However, Bolle does spend two

weeks, in a lonely hut up in the mountains, with a generous cow-girl who gives him a glimpse of earthly paradise.

This is a great book and a classic, and M. A. Michael's translation is more than praiseworthy. One needs a mastery of the English dictionary to approximate the intent of a prose-poet's galaxy of unusual words.

H. G. L.

Sweden: The Welfare State. BY WILFRID FLEISHER. *The John Day Company*. New York. 1956. 255 pp. Price \$4.00.

The author, who for some years was press attaché of the American Embassy in Stockholm, has written a lively, reportorial account of contemporary Swedish social and economic policy. In thirteen chapters he has covered such topics as government and big business, consumer's cooperatives, the housing problem, health insurance, child welfare, the care of the aged and prison reform.

In each of the chapters, statistical information and a description of how a particular set of laws is *supposed* to work, are supplemented by interviews with a wide number of people involved to show how in fact the laws *do* work. Occasionally Mr. Fleisher may over-generalize. (The sentence "Neutrality is characteristic of the mind of the Swedish people, who take a passive attitude in most matters" may be correct as far as the comma, but the last eight words leave me perplexed). But this and similar examples that might be given, are relatively minor criticisms of an easy flowing, well-written description of contemporary Sweden. Much of his information will be new to the general reader, and all of it is up to date.

While Mr. Fleisher emphasizes the importance of compromise in Swedish society, he concludes that compromises almost always work out in one way — in favor of the masses rather than the individual and away from private enterprise. He feels that the welfare state has yielded many benefits but at a price — a feeling of complacency among the people and a blunting of initiative.

RAYMOND DENNETT

N. F. S. Grundtvig: AN AMERICAN STUDY. BY ERNEST D. NIELSEN. *Augustana Press.* Rock Island, Ill. 1955. xiv + 173 pp. Price \$2.75.

The present work in no wise duplicates *Danish Rebel* by Dr. Johannes Knudsen, reviewed in the Winter 1955 issue. Dr. Nielsen, president of Grand View College, has confined himself largely to Grundtvig's theological and ecclesiastical thought, his book being based upon material gathered for his University of Chicago doctoral thesis.

Dr. Nielsen's first problem is to trace, through Grundtvig's religious experience and his hard-won theoretical positions, Grundtvig's foundation thought, that "absolute belief in spirit" which becomes for the author a "dynamic concept around which we may construct our view on Grundtvig". His second is to demonstrate that Grundtvig's contributions to the understanding of the historic church may still to advantage be drawn upon both by those wishing to strengthen the theoretical foundations of American Protestantism and by those wishing to make it more socially minded.

Results, according to Dr. Nielsen, can, however, only be obtained if Grundtvig study is made more critical and thorough-going than is the case with many "official" Grundtvigians. One misunderstanding of Grundtvig's position the author exposes in some detail. Grundtvig's view of the church did not involve a step back into Romanism. It is true that he reversed the conventional positions of the Book and the Church, making the historic church primary. But "Grundtvig's historical perspective did not permit a reversal of history". The Reformation cannot be undone. Return to a universal church may be a "future desideratum". But retreat from Luther is something else again.

Dr. J. Christian Bay, Librarian Emeritus of the John Crerar Library and noted Grundtvig collector, points out in a laudatory preface that Dr. Nielsen has not only written with scholarly authority but has also shed new light on the relation of Grundtvig to certain contemporary problems.

LLEWELLYN JONES

Explorations in America Before Columbus. BY HJALMAR R. HOLAND. *Twayne Publishers, Inc.* New York. 1955. Ill. 381 pp. Price \$6.00.

Hjalmar Holand celebrates his eightieth birthday by yet another book defending the remains of the Old Norsemen in America. Scholarship, irrepressible courage and conviction, and good writing make this book altogether fascinating.

We have read so much about Leif Ericsson that we sometimes forget that his father Erik the Red was just as much of an hero. Mr. Holand has pieced together the saga of Erik's life and shows that he was the great pre-Columbian coloniser in America. Erik was outlawed from Iceland for a crime in which he was not the assailant. He sailed west and discovered the great fertile green valleys in southwestern Greenland. Returning to Iceland he persuaded thousands of Norsemen to emigrate to Greenland and shared his lands freely with them. For more than four centuries the Norse had there two towns, sixteen parishes, a cathedral, a bishop. Holand believes they got their timber for the houses now recently excavated from the American mainland. In the fifteenth century these colonies disappeared. Possibly they amalgamated with the blonde eskimos whom Stefansson discovered in northern Canada.

Every year scholars write books and articles in several languages about the alleged remains of Norse colonists on the American mainland, about the runic inscriptions, the iron implements and foundries which the carbon test indicates to be older than 1300 A.D., the apparent Norse words in Algonquin and Norse physiognomy of the Iroquois, and the wild grapes and wheat recorded in the sagas. The most recent book is by the Professor of Astronomy at the University of Oslo who "proves" from an astronomical observation made by Leif Ericsson that he spent the winter further south than Chesapeake Bay.

We Americans can scarcely tell where we are headed in the Hydrogen Age unless we know something of what we came from. A great foundation ought to set up a

"Vinland Institute" to coordinate the work of all these archeologists and geographers until we know as much about our Norse forebears as we now do about the Mayas and the Incas.

Once more Mr. Holand champions the Norse origin of the famous Newport Tower. Its blueprint is the 13-inch foot and its architecture is Old Norse, despite the fact that two summers of diggings recently have unearthed no Norse artifact beneath its pillars. There is indeed good evidence that it was erected by some Scandinavian expedition before the year 1400 as a watch tower.

Again Mr. Holand comes to the defense of the Kensington runic stone unearthed in Minnesota in 1898. It bears the date 1362 and indicates that it was carved by Norwegians and Swedes who had come up the Red River from Hudson Bay. Leading runologists of Scandinavia claim that this inscription is a forgery because the dialect was not that current in Scandinavia in the fourteenth century. The defense is that less is recorded of the language of that century than what we know of thirteenth-century Scandinavian.

Many American scholars have attested to the authenticity of the Kensington Stone. In his bibliography Mr. Holand cites Christensen, Espeland, Fisher, Hagen, Hovgaard, Iverslie, *Journal of American History*, Mallory, Means, Pohl, Smithsonian Institution, Stomberg, Wallace, Walsh, and Winchell.

Holand is a good writer, and his book is as readable as a detective story. Happily he relieves us by relegating technical matters to his appendices.

H. G. L.

We Die Alone. By DAVID HOWARTH. Macmillan, New York. 1955. 231 pp. Ill. Price \$3.95.

This is one of the most unbelievable, although entirely true, escape stories from the Second World War. It took place in German-occupied Norway, in the far north, where Jan Baalsrud, a Norwegian soldier and patriot, landed in April 1943 on the island of Senja, together with three friends trained in guerilla warfare and sabotage.

Their purpose was to destroy the airfield at Bardufoss from where German planes were constantly bombing Allied ships on the way to Murmansk. Jan's party had arrived safely from the Shetlands in a fishing boat, but within 24 hours after reaching Toftefjord they were betrayed and their boat was sunk. One of the crew members was killed in action, while the seven others together with Jan's three friends were taken prisoners and sent to Tromsø where they all suffered torture before being shot by the Gestapo.

Jan was the only one to survive, at first by swimming in the ice-cold water to Ringvassøy, then struggling overland to Bjørneskar, on to Kjosen, and finally to Lyngseidet. His plan was to cross the Lyngen Alps, only eighty miles away from neutral Sweden. It took Jan two months, a period filled with many horrible adventures so hard to believe that the author, in order to dispel any doubt that these things did happen, has supplied the book with many authentic photographs taken in 1953 when Jan's journey was retraced. Among the harrowing events that befell him in rapid succession were: his accidentally setting off an avalanche which carried him 300 feet amid snow and ice; walking snow-blinded for three days and nights in a blizzard, whereupon he stumbled on Marius Grønvold's farm at Furulaten; and his being brought to a small log cabin in Revdalen, where his frozen feet were afflicted with gangrene, which made it necessary for him to cut off nine of his toes.

All this would have spelt death for most people. But in this case it was only the beginning of an amazing tale of human sacrifice and devotion. A few newfound friends repeatedly risked their lives trying to carry Jan up a 3,000-foot mountain, from where skiers from the valley of Mandal were to take him to safety in Sweden. Buried alive in a snow cave with one day's ration, Jan remained on top of the mountain for a week until a searching party found him. Unable to carry him across to Sweden, they had to transport him from place to place on the mountain plateau for 27 days to avoid his being captured by the Germans. During this

whole time he was close to death from his wounds, from fatigue and privation, and he was almost unconscious and weighed less than 80 pounds when he was finally ferried across to Sweden on June 1 by a Lapp reindeer party.

This story, ably retold by Mr. Howarth, deals with violence and treachery and suffering, but also with charity and sacrifice readily offered by humble people who had never even met Jan before, and who risked their own lives to save a fellow man from certain destruction. *We Die Alone* is a vivid testimony to man's unconquerable spirit in the eternal fight for freedom.

SAMUEL ABRAHAMSEN

The Politics of Compromise: A STUDY OF PARTIES AND CABINET GOVERNMENT IN SWEDEN. BY DANKWART A. RUSTOW. *Princeton University Press.* Princeton, New Jersey. 1955. 257 pp. Price \$5.00.

This scholarly, well-written book deserves the careful attention of all political scientists and will refresh and stimulate friends of Sweden everywhere. Dr. Rustow is fascinated by what he calls "the harmonious interplay of rival forces, the tradition of government by discussion and compromise", and his study is both an exploration of the historical reasons for such a development and an analysis of its actual operation at the present time.

The first half of the book is devoted to historical analysis of the origin of modern parties, the victory of democracy (by which the author means extension of suffrage, the development of bi-cameralism, and the growth and acceptance of cabinet government and the parliamentary system) and the four-party system in operation since 1920. It is Dr. Rustow's thesis that there existed a steady "dialectic movement toward antagonism and from antagonism to unity" in the nineteenth century which changed the constitutional monarchy, based on a narrow oligarchy, to parliamentary government and democracy. It is his further thesis that the requirements for compromise between the estates in the suffrage struggle sowed the seeds of both the present party system and the "politics of compromise."

The second portion of the book covers the nature of the Swedish electorate, the party organization, the legislative process, and cabinet government. While this part will be of more interest to the specialist than the general reader, the author's style is lucid, straightforward and pleasingly devoid of professional jargon.

Students of Scandinavia owe Dr. Rustow a real debt of gratitude. While some will reserve the right to disagree with some of his interpretations, all will hope that the author may some day return to this field of interest.

RAYMOND DENNETT

The Play of Heaven. BY RUNE LINDSTRÖM. Translated from the Swedish by Elspeth Harley Schubert. *Svenska Kyrkans Diakonistyrelsens Bokförlag.* Stockholm. 1956. Copiously illustrated in color. 100 pp. Price \$3.00.

Since 1941 when this miracle play was first published in Sweden we have been waiting for an English edition. There have been ten Swedish editions and translations into Danish and Dutch. Now the feat has been, almost miraculously, accomplished by Mrs. Schubert, she who translated Frans G. Bengtsson's *Walk to an Ant Hill* for The American-Scandinavian Foundation in 1951. Meanwhile the play has been put on every summer in the open air theater at Leksand, where I saw it and met Rune Lindström and his actors. It is said that visitors from no less than sixty countries have been in that audience. Also a motion picture based on this play tours the United States. This cinema I have always called "God in a High Hat."

God, indeed, often appears to the hero, wearing the black silk top hat that to the Dalecarlian peasants is a symbol of superiority. The action is based on the wall paintings of the Bible legend in the farm homes of Dalecarlia. The heroine is a lass executed for witchcraft. Her lover spends his life in search of her, now in Sweden, now in Judea, now near the portals of heaven. In his career he encounters even the prophets. A muddled folk fantasy blends with the humor of Rune Lindström.

H. G. L.

The Saskatchewan Icelanders: A STRAND OF THE CANADIAN FABRIC. By WALTER (VALDIMAR) JACOBSON LINDAL. *The Columbia Press Limited.* Winnipeg, 1955. 363 pp. with index, maps and illustrations.

Judge W. J. Lindal of Manitoba has published a long and detailed account of one of the Icelandic settlements in Canada on the occasion of the Golden Jubilee of the Province of Saskatchewan. This is a thorough study of the impact of the Icelandic immigrants on their new environment and *vice versa*. Much in this book is obviously of topical interest only, such as long lists of names and extensive reports of local conditions and change. But the author has gone beyond this narrower scope, and has tried to see this Icelandic settlement in the context of the total immigration movement to Canada. Here he has admirably succeeded in giving us a clear picture of the formidable difficulties in the making of a unified Canadian culture, as well as of the cultural reinforcements brought by these late "vikings".

Judge Lindal, true to good historical traditions, has not been satisfied with a plain account of the settlement. He takes pains to show how the early history of Iceland and the salient traits in the bold settlers of Iceland were, so to speak, repeated in the history and culture of the new settlement. The immigrants brought with them the long-sustained cultural traditions of Iceland, and these stood them in good stead in the hard struggles and many hazards that were to meet them in an unknown land. The Icelandic heritage, though small in comparison with other cultural elements in Canada, has played a distinguished role in the "integrating process" of that country. It has added color and substance to what will some day be a distinct Canadian culture.

This is an interesting book, enlivened by many fairly good photographs and drawings, and a number of maps. Being an account of the settlement of one particular province, it is "provincial" only in the best sense of the word.

SIGURÐUR A. MAGNÚSSON

The Red Umbrellas. A NOVEL BY KELVIN LINDEMANN. *Appleton-Century-Crofts.* New York, 1955. 214 pp. Price \$3.50.

The setting for this finely etched novel is Copenhagen about a century ago. The lovely city, on the surface serene and sunny, clutches fear to its heart, and death stalks the cobbled lanes and market places. For an epidemic of cholera is ravaging the capital; the church bells never cease tolling, the hearse are never unoccupied, and the harassed and overworked doctors wage an uneven battle against the dread enemy.

Removed from the anxiety and seething, the ancient Marchioness Hermione Schnell continues to live her gracious, serene, and well-ordered existence in her superb old palace near Amalienborg. Here, according to a tradition that remains unchanged despite the reign of death and doom outside, the Marchioness entertains her friends of many years' standing, Madame Conradine van der Hooght, and Professor Charles Iselin.

When the curtain rises on Mr. Lindemann's exotic and lacquered story, the reason for this particular gathering of the intimate, yet strangely incompatible, trio is the birthday of Professor Iselin. An exquisite meal, heightened by choice wines, is served in flawless manner by Auestad, the Marchioness's venerable butler, and when coffee and liqueurs are produced, the three follow the time-honored program of their meetings: The recounting, in turn, of a story not earlier told in their midst.

The pattern is a familiar one: Each teller's deliberate preliminaries, the building up of the narrative, its skilfully constructed climax. But these tales are not concerned with pastoral amours, or with risqué intrigues, related for the sake of a delicate titillation or simply fashioned for the purpose of pleasantly idling away a cosy evening. They are fiery and dramatic, they are bizarre and sanguinary, and they deal with persons, real and fancied, from Charlotte Corday to Count Axel von Fersen, from wicked courtiers to the trainer of performing poodles.

It is not, however, the subject matter alone that lends a peculiar eeriness to each

of these vignettes. The author deftly and subtly demonstrates that the tales are, in fact, installments of a serial, regardless of how wildly disassociated and dissimilar they may seem in themselves. The feeling which insidiously takes possession of the observant reader is that the sense of incompatibility which at first was only vaguely felt grows to one of sharp enmity among the three. At last, when cholera seems to have struck one of the two women down, the secret is revealed.

As might be gathered from the above, this is no ordinary historic novel. The adventures described may at times seem inordinately fey or too artfully manufactured. But they belong in the sequence and justify themselves in the end. Mr. Lindemann, a Danish author of considerable note, has himself prepared the English version, and an admirable performance it is. His characterizations are superb, his descriptions are pithy and memorable, and he has diffused his unique novel in a haunting light of unreality which is enormously effective.

HOLGER LUNDBERGH

The Norwegians: A STUDY IN NATIONAL CULTURE. BY DAVID RODNICK. *Public Affairs Press.* Washington, D. C. 1955. 165 pp. Price \$3.25.

The author of this book circulated widely in Norway during several months of 1950, interviewing whoever would listen to him, collecting and classifying everybody's remarks, and on that basis attempting to describe "Norwegian" national characteristics. Speaking as an anthropologist he admits that this "field work" is an inadequate basis for accurate description of the complex variations which exist among Norwegians (as among populations of other cultures). Yet this recognition has not prevented Dr. Rodnick from making many sweeping and even conflicting generalizations, some of which will surprise and amuse many Norwegians and their friends.

Some palmists, graphologists, astrologers, mediums, mind-readers, and even psychoanalysts have been able to describe "traits" in pairs so qualified as to balance opposites and catch the "character" of the client coming and/or going. Dr. Rodnick sim-

ilarly hedged his characterizations by attributing certain overt traits to more or less conscious compensation for their more or less unconscious opposites. The result is plausible, if not invulnerable, and none too convincing.

He does not seem to make allowances for the principle that, in any country or class, in the reception of a "stranger", and therefore in the "traits" which the stranger will have opportunities to observe, the character and role of the "stranger" himself, the interviewer, will be a crucial variable. With a similar itinerary, Gunther, Dos Passos, Nearing, Siegfried, Beard, and Sandburg "see" different U.S.A.'s.

Many details are factual for some persons, places, and circumstances. Many folkways and historical facts are shrewdly observed and reported, and interpreted in the author's frame of reference. Many behavior patterns as described are recognizable as equally frequent, though not universal, among human beings in general, including Norwegians. But, in general, this reviewer feels that direct experience of Norwegian persons, institutions, and culture would contribute more to a reader's understanding of this book than this book would contribute to a visitor's understanding of Norwegian people, institutions, and culture.

THOMAS D. ELIOT

State University of Iowa

Finland and Its Geography. AN AMERICAN GEOGRAPHICAL SOCIETY HANDBOOK. Raye R. Platt, Editor. *Duell, Sloane & Pearce and Little, Brown.* 1955. Ill. 510 pp. Price \$9.00.

This is another magnificent book. It is the first of the Handbooks to be issued by the American Geographic Society about countries less known to Americans than England and France. "Egypt," "India," "Pakistan" will follow.

The book is intended not as a manual for experts but for the general public. It is, however, encyclopedic, equipped with every manner of maps and statistics, and will serve the interests of specialists even including metallurgists and Canadians whose business is trade with Finland.

The predominant characteristics of the

Finns reflected in the present book are Integrity and Bestness. It seems to be the ambition of the average Finn to rate A-plus in whatever he does, whether it be cutting a crop of rye or repairing an electrical machine. Kolehmainen, in the Olympics, outran the foreign long-distance runners by half a mile. In Finland, rural cooperative credit banks build farms in the wilderness; the cashier is sometimes the local schoolmaster. Possibly the world's best architect and the world's best composer are Finns—Saarinen and Sibelius.

Indeed this volume answers all the questions we need to ask about Finland excepting two: Where did the Finns come from and how did they get their strange non-Indo-European language? Their speech is agglutinative, like Hungarian, Turkish, and the Dravidian tongues of India. Why they are politically western-democratic in their government and civil liberties, though they adjoin the Soviet Union, may be explained by the fact that for centuries Finland was a Swedish province and a tenth of the population still speak Swedish.

This is a book for those excited by information clearly and copiously and correctly presented rather than by metaphors or stylistic abstractions. You can learn in this monograph how to take the best of all baths—the Finnish bath—how to conduct a business successfully on a cooperative basis, how to compose a symphony, how to outrun the long-distance runners of other countries, how to build a modern but comfortable home out of glass and stainless steel, how to pay your debts, even unjust debts, without going into a neurosis.

If geology happens to be your passion you will find even that satisfied in this book. As the editor so wisely says (p. 419): "The honors for research into Quaternary glaciation rest undoubtedly with the Scandinavians and Finns. Their careful and elaborate investigations have made them justly famous. Living in the midst of problems perhaps unequalled in any region, they have attacked them with a scientific spirit worthy of the highest admiration and have evolved from them a story that is one of the romances of modern geology."

Viva Finlandia!

H. G. L.

BOOK NOTES

The Antarctic Challenged, by Admiral Lord Mountevans, presents the complete story of exploration and discovery in that vast continent which has been called "The White Desert". Lord Mountevans, who as a young lieutenant participated in Captain Scott's last expedition, tells both entertainingly and authoritatively of the many heroic efforts to explore this forbidding land, and also indicates the possibly valuable discoveries yet to be made. The achievements of the Norwegians Borchgrevink and Amundsen are reviewed, the latter in greater detail, as are the results of the recent Norwegian-British-Swedish Antarctic Expedition of 1949-52. (John de Graff. New York. 1956. 247 pp. Ill. Price \$4.50).

On the occasion of Dr. Niels Bohr's seventieth birthday last year, a volume of dedicatory essays has been prepared by a number of his colleagues, under the editorship of Professor W. Pauli of the University of Zurich. Under the collective title *Niels Bohr and the Development of Physics*, these articles and essays deal with the amazing advances in twentieth-century physical sciences, to nearly all of which Dr. Bohr has been an important contributor. As the writers are all scientists who have been closely connected with Dr. Bohr, the contents of this book testify to the tremendous impact of Niels Bohr's lifework on the development of physics. (McGraw-Hill Book Co. New York. 1955. 195 pp. Price \$4.50).

In *The Polar Aurora* the Norwegian scientist Carl Størmer has brought together the main results of a lifetime of researches in both the mathematical and observational aspects of the Northern Lights. The volume deals *inter alia* with the delineation of the trajectories of the electrically charged solar particles which are the cause of these heavenly displays; it also contains the results of the author's measurements of auroral heights and forms through the device of simultaneous photographs, as well as theories about the relation of the aurora to sun spots, magnetic storms, and iono-

spheric disturbances. The present work, issued in the series "International Monographs on Radio", will no doubt prove to be one of the most important books ever published on this most beautiful and impressive of natural phenomena. (Oxford University Press. 1955. 403 pp., plus numerous plates. Price \$8.80).

"We-Were-There Books", a new series for boys and girls under 14, tell about young people taking part in history-making events and about their adventures which, although imaginary, might very well have happened. One of the first volumes to be issued is *We Were There With Byrd At the South Pole* by Charles S. Strong. It is indeed a rousing tale whose central character is an American boy who became a member of the crew of a Norwegian whaling ship and through his ability to train sled dogs made an important contribution to Admiral Richard E. Byrd's Antarctic Expedition of 1928-29. Colonel Bernt Balchen, who piloted Byrd's plane to the South Pole and back, has served as Historical Consultant for this book, which also features excellent illustrations by Graham Kaye. The author, who has a number of books and stories to his credit, is a world traveler who has known and worked with many American and Scandinavian explorers. (Grosset & Dunlap. New York. 1956. 176 pp. Price \$1.95).

In *The Scarlet Cord* Nora D. Christian-son has brought together numerous passages from both the Old and the New Testament, interwoven with her own thoughtful comment. The purpose of the author has been to show the relationship between the "promise" in the Old Testament and the "fulfillment" in the Gospels, the result being an inspiring and stimulating volume. (Vantage Press. New York. 1955. 235 pp. Price \$3.50).

The Swedish Institute in Stockholm has provided American and other English-speaking students with a compact but comprehensive survey of schools and colleges in the booklet *Education in Sweden* by Stellan Arvidson. A varied selection of

photographs makes a splendid and instructive supplement to the text. The chapter on vocational training has been written by Britta Stenholm, while the English translation is the work of Patricia Öberg.

A biography of Hans Nielsen Hauge was recently published by the Augsburg Publishing House in Minneapolis. Entitled *Pulpit Under the Sky*, it deals fully with the life and achievements of this great Norwegian lay preacher and reformer. The author, Joseph M. Shaw, has also included an excellent treatment of the influence of Haugeanism in the religious life of Norway. A graduate of St. Olaf College and Luther Theological Seminary, the author has done special research for this book on a Fulbright grant to Scandinavia 1951-52. He is also the recipient of a Frederic Schaefer scholarship from The American-Scandinavian Foundation to Denmark and Norway for the study of the works of Johannes Pedersen.

Explorers and Their Discoveries by the English writer Arthur L. Hayward deals with the more important and perhaps most dramatic travels and exploits undertaken by man in his efforts to increase his knowledge about the earth. Intended for boys of 12 and up, the book will also no doubt be read with enjoyment by fathers and uncles. Strangely enough, only two Scandinavian explorers, Fridtjof Nansen and Sven Hedin, are dealt with in full-length chapters. (Abelard-Schuman. New York. 1955. 240 pp. Ill. Price \$3.00).

The life history of a famous Norwegian explorer is retold by J. Alvin Kugelmass in *Roald Amundsen: A Saga of the Polar Seas*. The many achievements of Amundsen are bound to fire the imagination of young people and, as here presented by Mr. Kugelmass, provide fascinating reading. (Julian Messner. New York. 1955. 191 pp. Ill. Price \$2.95).

Tourists going to Norway this year are sure to find *Motoring 11,000 Miles Through Norway* of great interest. Written by Haldor Lillenas, this beautifully illustrated book describes a great variety of automobile

trips that may be made in this scenic country. The author also gives good advice about what kind of equipment to take along; in addition he has provided much information about the country and its sights, which will be useful not only to motorists but also to the common garden variety of tourist and sight-seer. (Exposition Press, New York, 1955. 131 pp. Ill. Price \$3.00).

The January 1956 issue of *The Swedish Pioneer Historical Quarterly* features a number of valuable articles, among them "Anders Zorn, the Artist, in Chicago" by Gerda Boëthius, and "Swedish Landmarks in the Delaware Valley" by Esther Chilstrom Meixner.

Vagn Poulsen's *Danish Painting and Sculpture* (Det Danske Selskab. Richly illustrated. 199 pp.) is a candid reappraisal of the last two centuries of Danish art. He lowers some artists from their high seats in popular esteem, — Zartmann, Krøyer, and Joachim Skovgaard, for example, and extolls some painters who are less known abroad. He has scorn for the surrealists but more respect for the cubists and abstract painters whose inspiration is the child, the Negro, and Picasso. The author rejoices in those artists who cling to the tradition of Danish naturalism. Mr. Poulsen is an authentic critic. He is director of the Ny Carlsberg Glyptotek.

A biographical study by Carlo Christensen of Governor General Peter von Scholten (1784-1854) was recently published in English in Denmark. This both handsome and engrossing volume, entitled *Peter von Scholten*, sketches the life-story of this governor of the Virgin Islands who without authority from the King of Denmark abolished slavery in this Danish colony in 1848. The book may be ordered from Carlo Christensen, c/o Danish Embassy, Washington, D. C. (1955. 32 pp., plus 13 plates. Price \$3.00).

In February 1940 British warships invaded neutral Norwegian territorial waters to liberate 300 English war prisoners from the German auxiliary vessel *Altmark*, and

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thus created an international incident which might have had even more far-reaching consequences than it did. The *Altmark*, originally an oil-tanker, had early in World War II been attached to the German pocket battleship *Admiral Graf von Spee* and had taken part in the latter's attacks on Allied shipping before being put out of action in Jössingfjord. The exciting tale of the *Altmark* and the gallant British ships that opposed her has been retold, with some ingredients of fiction, by Willi Frischauer and Robert Jackson in a book first published in England under the title "*The Navy's Here!*" The American edition of this saga of endurance and heroic action was recently issued by Macmillan and was renamed *The Altmark Affair*. (1955. 255 pp. Ill. Price \$3.75).

The Northern Light by Mary B. Mickelsen is an engaging account of a trip through Finland, Sweden, and Norway. An attractive travel book, it is also an informal study of the spiritual life of these countries, with particular emphasis on the Finns and Lapps of the far north. The author's impressions and experiences are put down with the verve of an inquisitive observer, with humor and wit, and with a keen perception of both the differences and the similarities between nations. She is the wife of Rev. Andrew Mickelsen, President of the Apostolic Lutheran Church of America, with whom she made the journey through the northern reaches of Scandinavia. (Exposition Press. New York. 1955. 537 pp. Price \$5.00).

A comprehensive survey, appearing in the November, 1955, issue of *Scandinavian Studies*, reveals that enrollment in Scandinavian courses at U.S. institutions of learning has undergone a sharp decline in the past four years. The survey, made by Hedin Bronner and Gösta Franzén, also shows that enrollments in Norwegian substantially exceeded those in Swedish, with Danish lagging behind. Furthermore, the margin of difference between Norwegian and Swedish is steadily growing greater. The survey is the third to be conducted by Messrs. Bronner and Franzén at four-year intervals since 1947, under the auspices of the Society for the Advancement of Scandinavian Study.

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A few days before going to press, the ASF Music Center received from the Swedish performing rights society, STIM, the latest edition of its catalog of 20th-century Swedish orchestral works — including not only symphony scores but concerto and vocal works with orchestra. A comparison of this 1956 edition with the previous 1949 issue makes most instructive reading. We discover, for example, that of the 112-odd composers listed in the current STIM catalog, 23 are new personages to the creative scene in Swedish music. Most powerful of these newcomers is Sven-Erik Bäck (b. 1919). Represented also are such younger men as Hans Eklund (b. 1927), Maurice Karkoff (b. 1927), Bo Linde (b. 1933), Jan Carlstedt (b. 1926), and Gunnar Bucht (b. 1927).

This information inspired us to make a comparative statistical study of the number of active composers in serious music in the five northern countries as compared to those in the U.S.A. Adopting a minimum basic criterion of significance, we found nearly 195 concert music composers active in the northern countries as against about half that number in the U.S.A. Further reducing these figures to creative personages of major importance, we found that as against sixteen major composers for the U.S.A., Denmark can boast four (Nielsen, Holmboe, N. V. Bentzon, and Lewkovitch), Finland seven (Sibelius, Madetoja, Kilpinen, Englund, Klami, Sonninen, Bergman), Iceland one (Jón Leifs), Norway seven (Grieg, Sæverud, Valen, Egge, Groven, Irgens Jensen, and Tveitt), and Sweden eight (Stenhammar, Rangström, Rosenberg, Nystroem, Larsson, de Frumerie, Wirén and Blomdahl). The above may represent an element of personal evaluation by the Music Center Director, but the estimates seem to tally pretty closely with other knowledgeable sources in present-day Scandinavia. All told, then, we have 27 forceful and original composers in Scandinavia as against some 16 in the U.S.A. — an impressive achievement when we realize

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that the northern countries comprise 20 million people as against 165 million in the U.S.A.! There are many reasons that could be ascribed to account for this situation; but such a discussion would have its proper place only in a full-scale article for *The American-Scandinavian Review*.

The Music Center has just prepared a new up-to-date list of Scandinavian music available in this country on long playing records which is available for the asking through the ASF. Here, too, it is interesting to note that the present literature of long playing records over here features nearly 150 works by some 35 composers apportioned as follows: Denmark seven, Finland seven, Norway thirteen, Sweden eight. The large number of recorded works from such major figures as Denmark's Carl Nielsen, Finland's Sibelius, and Norway's Edvard Grieg is responsible for the greater part of the music to be had on discs.

Sweden during the past six months has shown a startling upsurge of representation on discs, due not only to the continuing activity of the London label in this field, but to the recent entry of Westminster into the realm of Scandinavian recording. In addition to recording in Sweden the complete organ works of Bach (with Carl Weinrich) and of Buxtehude (with Sweden's own Alf Linder), Westminster has released two long playing records featuring major Swedish scores — these being highlighted by Hugo Alfvén conducting his own *Midsommarvaka* and *Bergkungen* ballet, Eric Säder singing the Rangström cycle *King Erik's Songs* and the great Finnish soprano Alukki Rautavaara singing Gösta Nystroem's *Songs at the Sea*. Other noteworthy new long playing records of Scandinavian music have included a Remington disc with the Helsinki University Choir and Cincinnati Symphony Orchestra under Thor Johnson in a first disc performance of Sibelius's *The Origin of Fire*. Mr. Johnson also conducts the Finnish master's symphonic fantasia, *Pojolah's Daughter* on the same disc. From the Louisville Philharmonic Society as part of its commissioning series has come their recording of Hilding Rosenberg's *Louisville Concerto* which had its first performance early in 1955. This is one of the Swedish composer's most brilliant scores

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to date. Indeed, we look forward to the completion of and subsequent recording of the works newly commissioned by the Louisville Philharmonic Society from Niels Viggo Bentzon of Denmark and Klaus Egge of Norway. Two important recordings of music by Carl Nielsen have just been issued — the *Little Suite for Strings*, op. 1, as recorded by the MGM Chamber Orchestra under the direction of Arthur Winograd (MGM) and an Epic release of the *Symphony No. 3 ("Espansiva")* as performed by the Danish National Orchestra of the State Radio, conducted by John Frandsen.

Last, but far from least, we should mention that the summer music festivals which have been given in Denmark, Finland, Norway and Sweden during the past few years are continuing for 1956. Denmark's festival from May 17 to May 31 laid stress on the Royal Danish Ballet, which will make its first appearances in the U.S.A. during the 1956-57 concert season. The Bergen International Festival from May 25 to June 7 will again divide its attentions between Edvard Grieg and the music of Norway's finest contemporary composers. The BBC Symphony Orchestra under Sir Malcolm Sargent will share the concert schedule with the Bergen Symphony Orchestra under the baton of Carl Garaguly. David Oistrakh from Russia and Grant Johannessen from the U.S.A. will be the featured soloists. Stockholm, June 3-13, will be the scene not only of outstanding operatic and ballet performances, but also of a World Festival of Modern Music organized by the International Society for Contemporary Music. Finland will continue its annual Sibelius Festival June 9-18. Here also, the BBC Symphony Orchestra will be the major guest organization.

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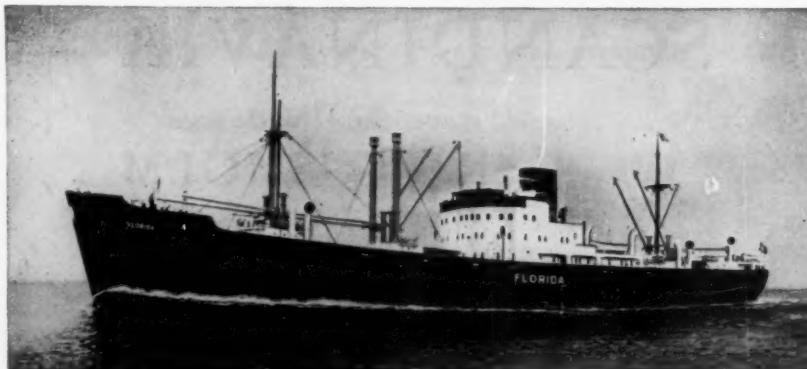
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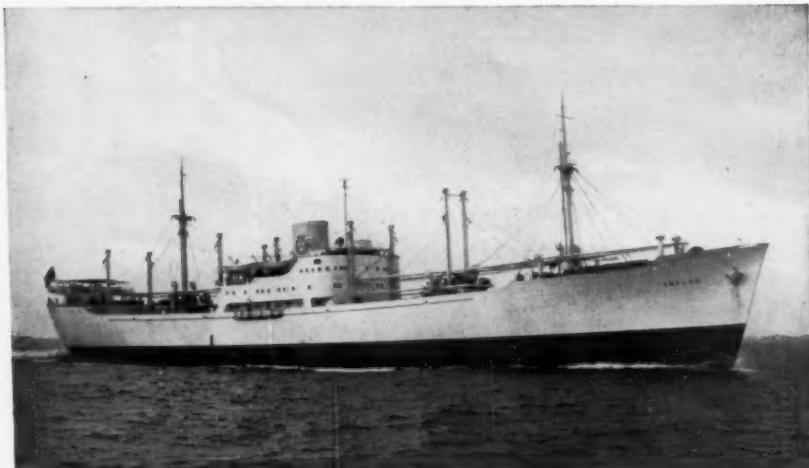


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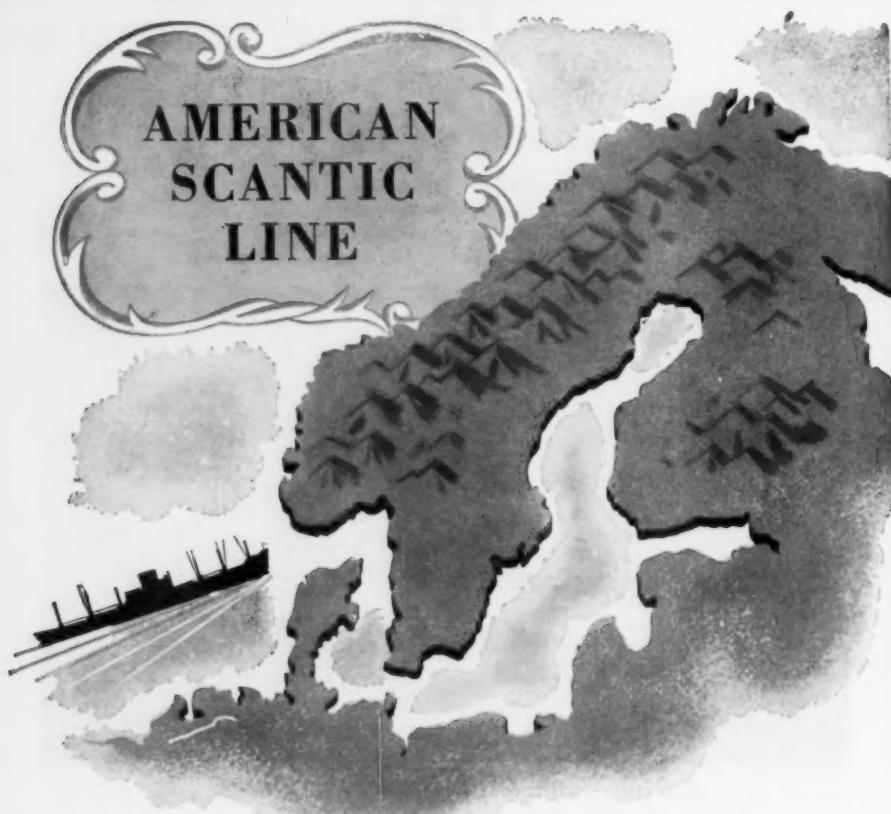
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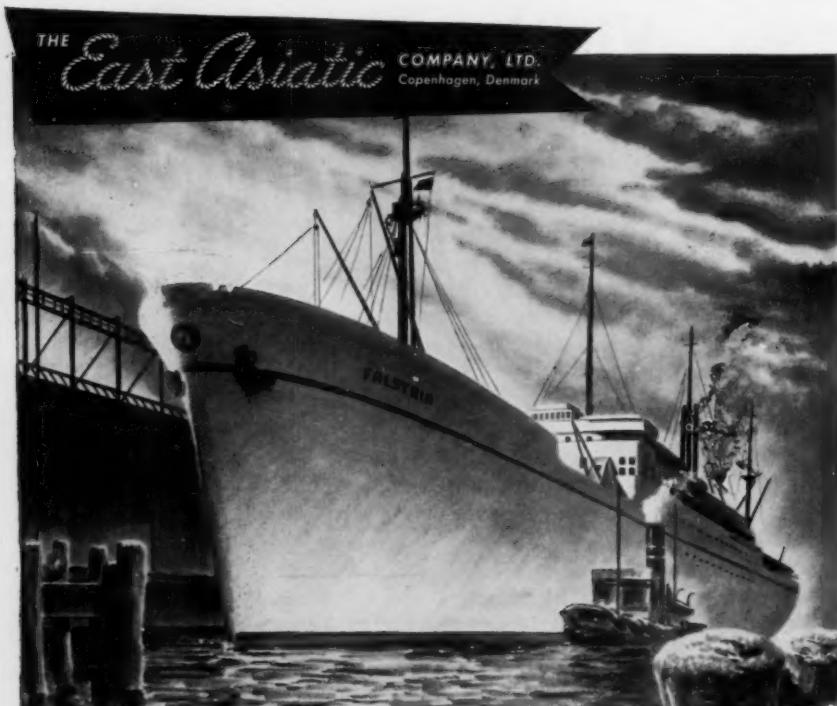
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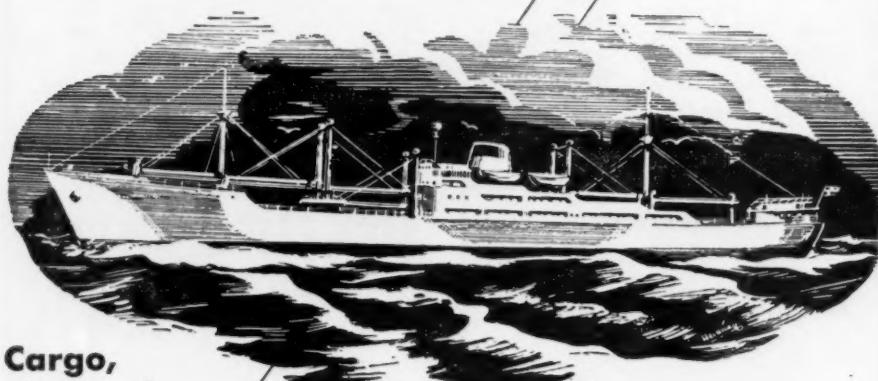
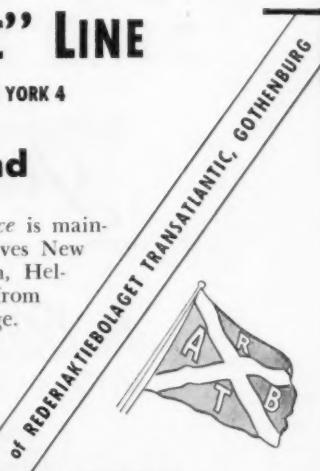
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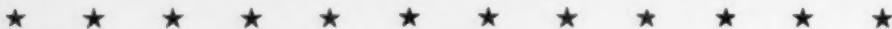
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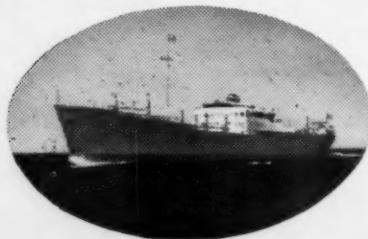


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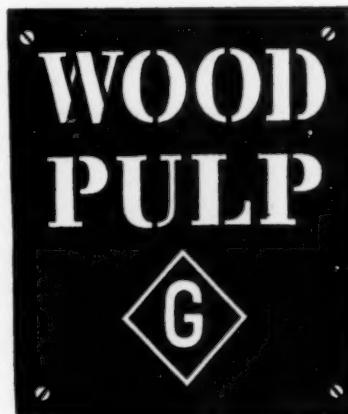
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